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MME. GADSKI'S TRIUMPH

RENDERS TWO WAGNER SELECTIONS IN A SPLENDID MANNER.

Her Singing as Brünnhilde with Boston Symphony Orchestra Marked by Great Charm—Too Conscientious to Disappoint Her Audience.

Mme. Johanna Gadski gave a beautiful rendering of "Brünnhilde" in the Gotterdämmerung selection with the Boston Symphony Orchestra last Saturday afternoon at Carnegie Hall, New York City.

The orchestra, under the leadership of Mr. Gericke, played with a masterly power, beauty and finish such as it has hardly surpassed at any of its appearances in New York City. Mr. Gericke was wise when he foreswore symphonic works for this occasion and confined himself to famous pages from the Wagner music dramas. The purely instrumental numbers were the "Huldigungsmarsch" and the Bacchanale from "Tannhäuser."

In addition to her "Brünnhilde" Madame Gadski sang "Dich, thure Halle," from the second act of "Tannhäuser," followed by Ellison Van Hoose in a delightful rendering of Walther's prize song from "Die Meistersinger." Mr. Van Hoose also supported Mme. Gadski in the great duet of parting which opens the first act of "Die Gotterdämmerung."

Mme. Gadski is entitled to the greatest credit, not only for her magnificent singing, but for her triumph over a series of most annoying incidents and obstacles that seemed to forbid her singing at all.

She was bound not to disappoint the large audience, and had to quit the opera company of Mr. Conried in order to do what she said she would do. Mr. Conried was not present, and had told Mme. Gadski that she should not sing as Brünnhilde at the end of the Trilogy, but the artist issued an ultimatum, saying that she would not disappoint the audience, although the exertion and worry of singing eight times in six days had made her very tired.

She arrived on the Kaiser Wilhelm II. two days later than she was expected, and was then informed that she was due in Boston for a rehearsal with the Boston Symphony Orchestra at nine o'clock in the morning. This was the beginning of an exacting round of engagements which she had to fill in record time, and her splendid performance of last Saturday afternoon was a test of physical endurance as well as an artistic triumph.

She came flying from Philadelphia for her concert with the Boston Orchestra in Brooklyn, November 10, and her Carnegie Hall matinee, New York, Saturday afternoon. After the latter concert she hurried back again for her evening concert with the Philadelphia Orchestra. Four concerts of first magnitude are not often given by a singer in two short days.

Kublik is expected to arrive about the 25th. He is coming on the Amerika of the Hamburg American line.



LILLIAN BLAUVELT, THE CHARMING AND TALENTED YOUNG AMERICAN PRIMA DONNA, WHO HAS JUST MADE A SUCCESSFUL DÉBUT IN THE "ROSE OF THE ALHAMBRA."

BLAUVELT IN A NEW OPERA.

Likely to be Greatest Success Since "Robin Hood."

ROCHESTER, N. Y., Nov. 15.—Lillian Blauvelt, who has achieved considerable success in grand opera and on the concert stage, made her début here this evening as Jacinta in "The Rose of the Alhambra." This new, romantic comic opera, written by Charles Emerson Cook and Lucius Hosmer, received its first presentation on any stage.

Jacinta, the beauty of the Alhambra, falls in love with a page, and meets King Philip V while following her lover in disguise. She is mistaken for a brigand and forced to fight a duel with the King. Complications ensue which end in a happy dénouement.

Miss Blauvelt won much praise. The whole performance was pleasing to the audience, with the exception of some love-making by a friar, to which Roman Catholics who were present objected. Edwin Stevens as King of Spain, and Eugene Cowles as Chief of Brigands, carried off the male honors.

The Rochester *Democrat and Chronicle* will say: "It promises to be the most brill-

iant and the most permanent legitimate comic opera success since 'Robin Hood.' The N. Y. *Herald* says: 'The music has a popular tendency, but, at times, almost approaches grand opera.'

THE DANNREUTHER QUARTET.

These Noted Players Open Their Twentieth Season with Eclat.

The Dannreuther quartet opened their twentieth season at Carnegie Smaller Hall on Wednesday night, before a large and discriminating audience. George Falkenstein was the solo pianist. The programme included Schumann's quartet in A major, opus 44; two movements from the B flat major quartet of Brahms, opus 67; a fragment from Schubert's posthumous quartet, and a part of a new quintet for pianoforte and strings by Mr. F. Lorenz Smith, the organization's second violin.

The general opinion of those present was that the quartet had greatly improved, that it was better balanced and had acquired a more polished tone.

GERARDY DELIGHTS AUDIENCE

BEGINS HIS TOUR AT PITTSBURG UNDER HAPPY AUSPICES.

He Plays Smoothly and with Breadth of Tone in Four Selections.

PITTSBURG, Pa., Nov. 10.—The following programme was given here to-day by the Pittsburg Orchestra, Emil Paur, conductor:

Marriage of Figaro.....	Mozart	Saint-Saëns
Concerto in A Minor.....	Jean Gérardy, Soloist.	Tchaikowsky
Symphony in E Minor.....	Bourgault-Ducoudray	Saint-Saëns
(a) Aria.....	J. S. Bach	Schubert
(b) Wiegenlied.....	Schubert	Popper
(c) Papillons.....	Cello and piano accompaniment.	Hungarian Rhapsody No. 2..... Liszt
	Jean Gérardy, Soloist.	

Emil Paur conducted, as usual, in a masterly style; the orchestra is still soaring upward and giving almost perfect performances. M. Gérardy played the Saint-Saëns concerto with breadth and wonderful smoothness of tone, never forcing his instrument in any way. He was given a most enthusiastic reception. There was a large and fashionable audience.

CALVE IN BOSTON.

The Music Lovers of the City Flock to Hear Her—A Rich and Varied Programme.

SYMPHONY HALL, Boston, Nov. 11.—Emma Calvé and her company attracted an audience of numbers and artistic quality to Symphony Hall, Boston, last Saturday afternoon.

The programme was the same as that given in New York, with the following changes: Miss Vermorel, violinist, played Sarasate's "Zigeunerweisen" and a "Romance of D'Ambrosio." Mr. Decreus, pianist, played Chopin's F major "Nocturne" and Liszt's "Polonaise" in E major. These replaced the numbers given in New York by the Damrosch Symphony Orchestra.

The audience waxed enthusiastic over Madame Calvé, and, as encores, the prima donna gave several French folk songs.

The *Transcript* said:—"The particular music of the afternoon had a dripping sensuousness, a sensuous sweetness, to which Calve's voice is well adapted."

PADEREWSKI HAS RECOVERED.

But His Doctors Are Doubtful Whether He Can Ever Play Again.

A cablegram from Geneva, Switzerland, under date of November 15, announces that Ignace Paderewski, the noted virtuoso and composer, has completely recovered from the attack of paralysis which forced him to abandon his last American tour.

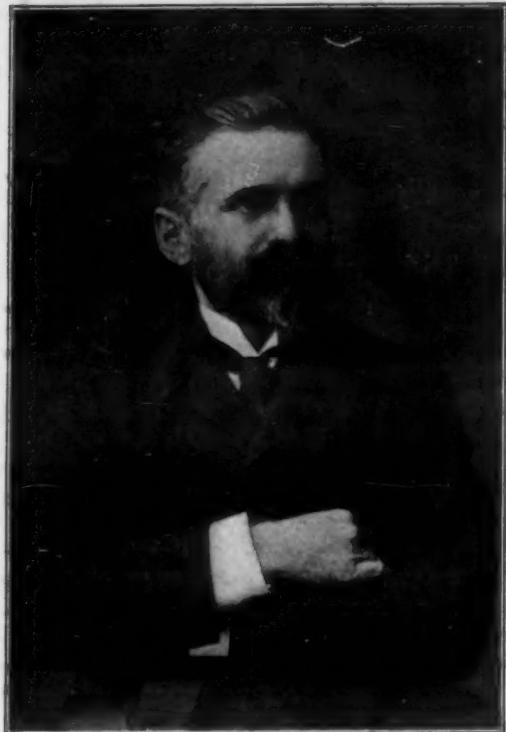
His doctors, however, are extremely doubtful whether he will ever be able to appear in public again, although Paderewski is anxious to get to work once more and is most distressed at the thought that he must abandon his career in public.

A GREAT NATIONAL INSTITUTION

THE NEW YORK INSTITUTE OF MUSICAL ART

A Liberal Endowment Renders Commercial Considerations Secondary—The School Opened Under Happy Auspices with Frank Damrosch as Director.

In lower Fifth Avenue, New York, in a section of the city which has not yet lost an atmosphere of quiet and repose in spite of the steady influx of trade, a new musical institution has recently established itself. It is called the Institute of Musical Art of the City of New York, but it is really a national enterprise, for its distinguished faculty and high aims and methods are certain to bring it into national prominence.



FRANK DAMROSCH, HEAD OF THE NEW INSTITUTE OF MUSICAL ART. HE HAS WON A NATIONAL REPUTATION BY HIS DEVOTION TO THE BEST INTERESTS OF MUSIC.

"We are a school and not a college of music," said Dr. Frank Damrosch, the affable director, in reply to a request for information. "That is to say, we do not use the methods employed in conservatories of music, but prefer individual instruction.

THE RUSSIAN ORCHESTRA

THIS NEW YORK ORGANIZATION TO VISIT SEVERAL CITIES.

Safonoff, the Conductor, to be in Charge of it on its Concert Tour—Pugno, Rachmaninoff, and Others Among the Artists.

The Russian Symphony Society of New York will be directed by the Russian conductor Safonoff on a concert tour this winter, to include a number of the leading American cities. The well-known composer and pianist, Rachmaninoff, will accompany this orchestra on its tour.

At the first concert, Saturday evening, November 18, in Carnegie Hall, New York, Raoul Pugno will be the soloist. The programme, which has two interesting novelties, will be as follows:

Symphony No. 4, F minor, Tchaikowsky Suite, "The Snow Maiden" (first time) Rimsky-Korsakoff Concerto for piano, No. 2, F minor (first time) Rachmaninoff Overture, "1812" Tchaikowsky

The "Snow Maiden" suite is described as a work depicting the surrender of winter to the warmth of spring's wooing. The piano concerto has been played by both the composer and Siloti with the London Philharmonic and was accorded an enthusiastic reception from the critics. The young composer of this brilliant work will appear with the Russian Symphony later, both as conductor and as piano soloist. Other soloists of the first rank have been engaged, including Muriel Foster and Campanari.

This orchestra, of which Modest Altschuler is conductor, was organized two years ago for the presentation of works of Russian composers. It will give six Saturday evening and three Sunday afternoon concerts at Carnegie Hall this season. Baron Rosen, the Russian Ambassador, is honorary president of the society.

Our classes are not made up as at the Paris Conservatoire, where each pupil receives, say, ten minutes of the two hours allotted to the entire class. Instead of that, each and every pupil receives a half-hour lesson. However, the course is laid out just as in a university—the pupil has to take certain prescribed subjects, and cannot dictate to his teachers in regard to his work."

"Do you find a hard and fast arrangement of work the best method for pupils of entirely different temperament and needs?"

"We study the needs of each pupil, and prescribe the work which we consider best adapted to develop their musical talent. But if the pupils cannot get along with the work that we assign them, they are given to understand that we do not need their attendance. We have lots of people waiting to get in, but we simply haven't room for them." Here the well-known choral conductor drew attention to some papers on his desk. "All these are applications from would-be pupils whom we can't accommodate," he said.

"You have pupils, I presume, from all over the country?"

"We have pupils from the West, the South—in fact, everywhere. When we opened October 11 we had a total of two hundred and fifty enrolled; now there are over three hundred and fifty."

"You, of course, wish to have a thoroughly American school of music, to which pupils will come from everywhere?"

"Precisely," said Dr. Damrosch, with a smile; "that is all we exist for."

"In the selection of your faculty, have you made any special effort to obtain American talent?"

"We have not inquired into the nationality of any of our teachers, but have simply tried to obtain the best expert in his special field in each case. We brought over from abroad Mr. Georg Henschel, Mr. Giraudet, and Mr. Stojowski, the pianist; Mme. Gerster also comes to us from Eu-

THEODORE THOMAS'S SUCCESSOR IN CHICAGO.

An Accomplished Musician Who Will Maintain High Standards.

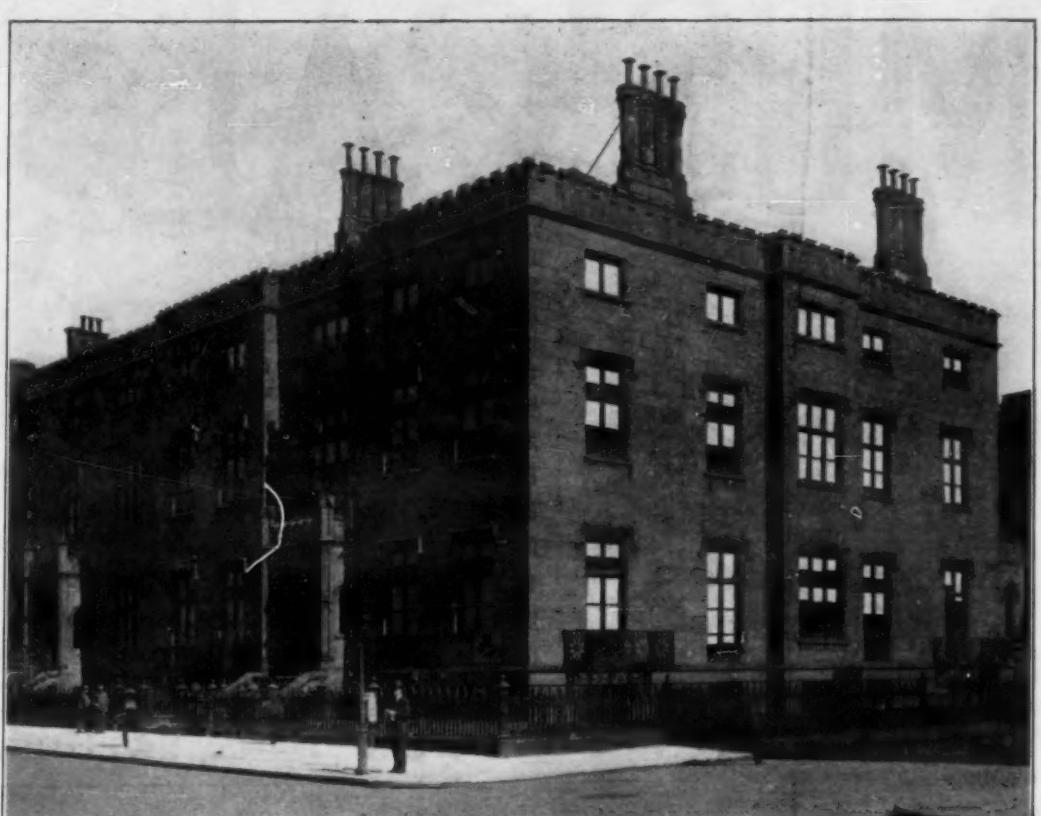
The place left vacant by the death of Theodore Thomas, of course, left a gap in Chicago's musical life which it will be impossible to fill, but it is pleasing to note that Mr. Stock, who was Mr. Thomas' assistant, is doing himself credit as his successor. The Chicago papers are all enthusiastic over Mr. Stock's conducting, recognizing in him a sincere and well-poised musician, who knows what he wants from his men and gets it with authority.

Mr. Stock will produce these unfamiliar compositions in the course of the season: A symphony and a suite by Glazounoff, a serenade by Weingartner, a chamber music symphony by Wolf-Ferrari, a sinfonietta for wind instruments by Novacek, an adagio and scherzo by Oskar Fried "for an unusual combination of instruments." Hugo Kaun's symphonic poem, "Falstaff," which, dedicated to Mr. Thomas, will be played for the first time in any hall.

JOHN D. ROCKEFELLER'S NEW ORCHESTRA.

This Millionaire 'Cellist to Form a New Organization in New York City.

John D. Rockefeller, the Standard Oil magnate, is an accomplished 'cellist. A well-known musician announces that there is a plan on foot for still another orchestra in New York with a celebrated conductor of Europe as its leader. It is stated that Mr. Rockefeller is the prime factor in this new scheme, the object of which is to wrest from Boston the supremacy given it by its Symphony Orchestra.



THE NEW INSTITUTE OF MUSICAL ART, ON LOWER FIFTH AVENUE, NEW YORK, WHICH HAS JUST BEEN OPENED WITH DISTINGUISHED SUCCESS BY FRANK DAMROSCH.

rope. But the four gentlemen of the Kneisel Quartet came to us from Boston."

"You have a very admirable organization of teachers."

"We shall do our best to uphold a high standard of musical culture, and as we are an endowed institution we are able to secure the best teachers and be independent of merely mercenary considerations. There are people who think that our endowment should enable us to give instruction at lower terms than other schools, but our terms are about the same, as the income of our endowment goes to secure better teachers—teachers who receive, instead of the thirty cents often paid per lesson where the music school receives a dollar and a quarter from the pupil, two or three times as much as in most other institutions. Our endowment has the effect of benefiting the community rather by the high standards of teaching than by reduced rates for instruction."

The Institute of Musical Art is very comfortably housed in the old James Lenox

mansion, a large square house ideally suited to its needs, at the corner of Fifth Avenue and Twelfth Street. There is an attractive hall, seating about three hundred people, well adapted for recitals, in which many important events, not only concerts but lectures also, will occur this winter. There is an abundance of large, well-lighted rooms conveniently and attractively arranged, splendidly suited both for instruction and office purposes.

The financial basis of the institute is an endowment of half a million dollars from Mr. James Loeb, which is to be known as "The Betty Loeb Memorial Fund," in memory of the donor's mother. This capital has been so invested as to yield an income of above \$25,000 per annum. Besides the assured income from this fund, the trustees have a subscription for a series of years of \$4,000 per annum, and an ample guarantee fund, so that operations will begin without apprehension of those considerations which ordinarily turn the thoughts of well-intentioned men from art to money.

BOSTON CHORAL ART SOCIETY.

Some Beautiful Works to be Performed this Season.

A Fund Being Raised in Paris to Give Them Debuts Without Expense in European Capitals.

Rudolph Aronson, of Paris, has written to the New York *Herald* about a plan by which deserving American music students in Europe will be given an opportunity to make a debut in Paris, London, or one or two other cities without any expense whatever.

"This is not a project to educate American students," he writes, "but it begins where education leaves off, at a point where so many talented musicians are compelled to drop back and sink out of sight with the goal in reach; for it is well known that the success of a musician depends upon the debut at some European centre, and this debut costs money."

"With this idea is formed the Agence Musicale Internationale, a semi-philanthropy. From funds subscribed a number of concerts are to be given annually in Paris, London, Berlin, Vienna and Milan, where those American students judged worthy and sufficiently talented will be given, without any charge whatsoever, an opportunity to make their debut under the most favorable auspices."

"It is for this laudable project that I ask the New York *Herald* to receive subscriptions, recognizing the interest that it has steadfastly evinced in the elevation of American art and artists."

"My long experience in musical enterprises in the United States and Europe convinces me that with the *Herald's* aid, its success is assured, and I shall be pleased to take charge of the preliminary arrangements and management of the concerts."

The Choral Art Society of Boston has announced its plans for its fifth season. There will be two concerts: the first of ecclesiastical music, December 15; the second, March 23. At the first concert the society will be assisted by a chorus of one hundred men and the programme will consist of motets by Gabrieli, Carissimi, Victoria, Eccard and Orlando Gibbons; "Sanctus," by Palestrina; "Pater noster," by Verdi, and an "Ave Maria," by Cesar Franck, and "Benedictus," by Liszt, with organ accompaniment.

The second programme will consist largely of secular works and will include madrigals of the earlier English and Italian schools; quartets by Brahms with piano accompaniment, and other modern compositions in the smaller vocal forms, without accompaniment, by German, French and Russian composers.

HUMPERDINCK TO ARRIVE.

His "Hansel und Gretel" to be Produced this Season.

Engelbert Humperdinck is now on his way across the ocean to attend the first performance of his fairy opera "Hansel und Gretel," at the Metropolitan Opera House, New York. Mr. Humperdinck, as a composer, critic and musical pedagogue, has been one of the interesting and picturesque figures in the music of Germany for the last fifteen years. He is best known in this country by his fairy opera, which was produced under Anton Seidl at Daly's Theatre some years ago and is to be added to the Metropolitan's repertoire this season.

MR. GERICKE TO RETIRE?

RUMOR THAT MAHLER OF VIENNA
MAY SUCCEED HIM.

The Concert Season of the Boston Symphony—
Vincent d'Indy to Conduct December Concerts
in Boston, New York, Brooklyn, Philadelphia,
and Other Cities—An Interesting List of Soloists—Some Good Novelties to be Performed.

The rumor that Wilhelm Gericke will retire at the close of the present season from the position of conductor of the Boston Symphony Orchestra has been circulated for some time. Rumor has also suggested the names of several prominent musicians as Mr. Gericke's successor.

Now the story is afloat that the management of the Boston Symphony Orchestra has made an offer to Gustav Mahler, director of the Vienna Opera. Mahler is one of the famous conductors in Europe, besides having full artistic control of the Vienna Opera House. Herr Mahler's present contract in Vienna expires soon. Other men who have been mentioned as possible candidates for the post are Felix Weingartner and Vincent d'Indy.

Gustav Mahler was born July 7, 1860, in Kalitsch, Bohemia. Without a teacher he developed himself into a masterly conductor, good pianist, and individual poet. He began his work at the Court Theatre at Cassel, and was then conductor at Leipsic, Prague, and Budapest, and later Jahn's successor at Vienna. From the first he had to contend with difficulties, plots and intrigues of various sorts, and there is every appearance that he will not renew his contract, which soon expires.

Mahler has also a reputation as a composer, his fourth symphony having received its first performance in England October 25 in London.

The Boston Symphony Orchestra, numbering ninety-six members, is the largest organization of the kind traveling in any country of the world. It will give more than one hundred concerts this season. Forty-eight of these are to be given in Boston, ten in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore, and Washington, three in Providence and Hartford, two each in Buffalo, Worcester, and Portland, and the remainder one-night events in various towns of New York State and New England.

The Boston concerts are given weekly, on Friday afternoon and Saturday evening, and there is usually one concert during the week at Cambridge, Providence, Hartford, or some other New England city. Once in a month the home concerts are omitted, and the orchestra puts in the week at Philadelphia, Washington, Baltimore, New York, and Brooklyn, with a second concert in New York on Saturday afternoon. It is evidently the policy for this season, the twenty-fifth of Mr. Higginson's great enterprise, to prepare particular features for these monthly tours, as in the Wagner performance for November and the French programme, with Vincent d'Indy as conductor, for December.

Vincent d'Indy will conduct all the December concerts, including two in Boston, two in New York, and one each in Brooklyn, Philadelphia, Baltimore, and Washington. This will be his first visit to America.

M. d'Indy is the leader of that school known as "the younger Frenchmen," and to-day is the unquestioned dictator of things musical in France. Much of his music has been played by the Boston Symphony Orchestra and has been favorably received here in New York. As a conductor M. d'Indy has been very successful in Germany and Austria. His two New York programmes will be composed largely of modern French music for the most part unknown to New York.

The solo artists that may now be announced for the series are Mme. Gadski and Ellison Van Hoose in a Wagnerian programme, Alfred Reisenauer, Harold Bauer, Marie Hall, Henri Marteau, Prof. Willy Hess, and Heinrich Warnke, the new principal 'cellist of the orchestra.

There will also be some interesting novelties. The list includes Mahler's Fifth Symphony, a symphony by Amherst Webber, a new overture by Max Schilling, entitled "Der Pfeifertag"; an overture by Smetana, entitled "Libussa"; one by Eugène d'Harcourt, entitled "Le Tasse"; one by Busoni, "Lustpiel," and also a new suite by Busoni called "Geharnischte," and symphonic poems by Glazounow and Ernst Boehe—"Le Kremlin" and "Odysseus Ausfahrt und Schiffbrück."

The Cincinnati Festival.

Miss Muriel Foster, the English mezzo-soprano, has been engaged again this year as principal contralto by the Cincinnati Festival. Elgar will make no other public appearance in America except at the production of his "Apostles" at Cincinnati.

Mrs. Corinne Rider-Kelsey has been engaged as leading soprano in the "Apostles." Mrs. Rider-Kelsey will be heard in New York in the "Messiah" performance of the New York Oratorio Society, December 27 and 28.

DÉBUT OF ALICE NIELSEN IN GRAND OPERA.

Former Comic Opera Singer Appears at the Casino, New York, in "Don Pasquale"—She Makes a Success.

Alice Nielsen, who has come home again, bringing a company of Italian singers from Europe, made her début in Donizetti's "Don Pasquale" at the Casino Theatre, New York, November 9.

Miss Nielsen has been abroad for the past four and a half years, studying grand opera and singing in Italy with much success. In the summer of 1904 she appeared at Covent Garden, London, where she made an excellent impression in "Don Giovanni" and "Nozze di Figaro." At the autumn season at Covent Garden a year ago she filled Melba's rôles with great success. More recently she has done excellent work at the new Waldorf Theatre in London in "Don Pasquale," "Il Barbiere" and "L'Amico Fritz," in which she created a new rôle.

There was a large audience at her New York début, including MM. Scotti and Caruso of the Metropolitan Opera House, who occupied a box. Miss Nielsen was warmly welcomed, and showed at once marked development of her voice and style since she abandoned her light opera rôles four years ago to study and sing in grand opera in Europe.

Some press opinions were:

New York Tribune—"Her vocal metal has lost none of its brilliant quality."

New York Sun—"Miss Nielsen has sung much better in the same house and acted with far more vim and humor."

BOSTON SYMPHONY OPENS ITS NEW YORK SEASON.

Warnke, the 'Cellist, Makes His First New York Appearance.

The first concert of the Boston Symphony Orchestra in New York, November 9, was heard by a large audience. Heinrich Warnke, the new first 'cellist of the organization, was the soloist in Dvorák's 'cello concerto, displaying much virtuosity. Mr. Gericke gave a characteristically clear and intelligent reading of Strauss's "Death and Transfiguration," "Academic Overture," and Tschaikowski's Fourth Symphony.

The Sun critic said:—"Throughout the orchestral numbers went the unfailing clarity and purity of tone, the nicety of balance and certainty of technic which make the playing of this orchestra an unceasing joy."

The Tribune—"Mr. Gericke deserves as much immortality as the memory of all his hearers can give him for the lessons in pure musical beauty which are a part and parcel of every one of his concerts."

Sousa's Band Tour.

Sousa has secured Miss Jeanette Avery Powers to tour the United States with his band this winter as solo violinist. Miss Powers became acquainted with the daughter of Sousa at Tarrytown, N. Y., at school. She now lives in Decatur, Ill., and has long been one of the most admired violinists in central Illinois and has everywhere been received with enthusiasm.

The first concert of Sousa's Band occurs in New York City Sunday, January 7. The season will last until May, and the Band will visit almost three-quarters of the States in the Union.



ALICE NIELSEN, A HIGHLY TALENTED AMERICAN GIRL, WHO HAS RISEN FROM LIGHT OPERA TO GRAND OPERA WITH ÉCLAT.

New York Herald—"She sang the florid arias of Nobina's rôle with taste and fluency and frequently with delightful effect."

SCHUMANN-HEINK IN STRAITS.

Unable to Regain her Children and Estate, She may Return to Germany.

Mme. Schumann-Heink has appealed to the State Department at Washington for assistance in obtaining possession of her children and her estate in Germany. Her marriage last summer to William Rapp, an American, and her desire to bring her sons here to be educated, is said to have brought her into conflict with the German government, which has said that the elder son must remain at home for military duty.

The three youngest of the family, two boys and a girl, were permitted to come to America, to reside at their mother's residence in Ludlow-on-the-Hudson, only on condition that they be educated as Germans. They must return to Germany for military service.

The report that the property had been diverted from her and a guardian appointed for her eight children was confirmed by the singer.

"They have taken my home, my beautiful home, and my children from me because I have become an American and married an American husband," she told a reporter of a New York paper. "They have broken my heart. They said that I wished to take my boys from Germany that they might escape military service. In my heart that was true, yes, but I am still their mother, and my rights should be sacred."

Mme. Schumann-Heink is at present on the road in "Love's Lottery," under the management of F. C. Whitney. Her three-year contract extends over next season, but it is said that she will soon close her tour at Rochester to return to Germany to rest for the remainder of the winter.

D 466397 78 B MME. SAMAROFF'S DEBUT

WELL RECEIVED BY HER NEW YORK AUDIENCE.

She Has a Fine Technic, Great Delicacy of Touch and Personal Magnetism.

Madame Olga Samaroff, who by the way is a native of Texas, though married to a Russian, made her formal bow to a New York audience on Thursday afternoon, November 9, in Mendelssohn Hall.

She studied at the Paris Conservatory and afterward with Jedlicka, the Russian teacher.

The hall was well filled with an appreciative audience, who applauded each number as it was played.

The artist has a prepossessing, unaffected appearance, and seldom makes any motion of the body except in playing fortissimo passages. A wealth of hair covers her forehead, a natural and frequently repeated gesture of the left hand waving it backward.

A fine expression of feeling was displayed in the chorale of Cesar Franck's "Prelude, chorale and Fugue." Vigor and strength characterized the performance of this great composition.

Mme. Samaroff possesses a fine technic, great delicacy of touch, good control, and a good fund of personal magnetism. She will give a second recital in New York on the 21st inst. Her other engagements this season comprise three concerts of the Boston Symphony Orchestra, concerts of the Philadelphia Orchestra in New York, Philadelphia, Baltimore and Washington; recitals in Boston and other cities, and a concert of the Choral Symphony Society of St. Louis.

Press comments on the first concert were:

New York Sun—"It is clear that this player is a growing artist, who may be expected to interest music lovers and whose future will be worth watching."

New York Herald—"Showed the possession not merely of rare technical attainments, but also real intellectual powers."

New York Tribune—"Mme. Samaroff has a wonderful analytical capacity, but she is singularly indifferent to abstract beauty of tone; her fingers are marvelously trained servants of her will."

MR. FRANKO'S FIRST CONCERT.

A Welcome Feature of the New York Season Inaugurated.

The first of this season's concerts of old music, an organization conducted by Mr. Sam Franko, and which has come to be an appreciated and welcome feature in New York's musical life, was held on Thursday evening, November 16, in Mendelssohn Hall, New York City.

The programme comprised Handel's concerto grosso in G minor and symphony in D major by Johann Stamitz; an aria from one of Bach's church cantatas, "Was Gott thut, das ist wohlgethan," and Haydn's symphony in D, called "The Clock" in England, because of the ticking effect in the slow movement.

The Bach aria was sung by Miss Lila L. Haskell, a new mezzo contralto from Maine. After her studies in this country, Miss Haskell went to Europe and was a pupil of Mme. Orgeni, in Dresden (teacher of Edyth Walker), and then studied with George Fergusson in Berlin for two years.

The rendering of Stamitz's symphony was not only musical, but also historically interesting. It was a welcome illumination of a chapter of musical history which has figured in the books for more than a century, but for the larger part of that time has not been illustrated in the world's concert rooms. Two more concerts will be given by Mr. Franko, on February 1 and March 8, 1906.

Massenet's New Opera.

Massenet has completed his opera, "Ariane," by Catulle Mendès, and it will be produced at the Paris Opera probably early in the season.

JAN KUBELIK'S TOUR

THE FAMOUS VIOLINIST TO FOUND SCHOLARSHIPS FOR NEEDY MUSIC STUDENTS.

He is the Son of a Poor Gypsy Gardener—His Interesting Personality.

Jan Kubelik is expected to arrive in New York next Friday from Europe. His first concert will be given with the New York Symphony Orchestra at Carnegie Hall on Thanksgiving night.

The Bohemian violinist has expressed a determination to establish scholarships in the Institute of Musical Art, New York; the New England Conservatory of Music, Boston, and the Cincinnati Conservatory. In his affluence and success he does not forget the struggles of needy musical students, such as he himself was in his poverty-stricken youth.

He will not play much showy music—such as Paganini's—on his American tour, but prefers to prove his growth as a musician with Beethoven and Brahms concertos.

Kubelik will also give recitals in Carnegie Hall, New York, Dec. 10 and Dec. 12, also on Christmas Eve and New Year's Day.

He will bring with him his wife, the beautiful Hungarian Countess Csaky-Szell, and their little twin daughters.

Kubelik is only in his twenty-fifth year, and is the son of a poor gypsy gardener. He is, however, a wealthy man, and the owner of a lovely country estate, comprising a considerable amount of woodland, through which he loves to wander. He is a person of natural, modest manners and wholesome tastes for outdoor life. His wife is very young; they first met in Hungary, and he loved her at first sight. The twin children are named Mary and Anne, the composer wishing to divide his wife's name Marianne between them.

American and Canadian Societies Join Hands.

The Mendelssohn Choir of Toronto will co-operate at the concert of February 22, in Buffalo, with the Pittsburgh Symphony Orchestra. These two hundred and five singers from Toronto, under the direction of Augustus S. Vogt, have been brought to a state perhaps nearer perfection than any other chorus in the United States. Since it was first heard in Buffalo last February, the choir has received offers for concerts from all over the United States, which it has declined. The programme will be prepared by Mr. Paur and Mr. Vogt.



KUBELIK WITH HIS WIFE AND TWIN DAUGHTERS.

The eminent Bohemian violinist will make his first American appearance of the season in Carnegie Hall, New York, Thanksgiving Day.

FREMSTAD TO LEAVE CONRIED.

Will Not be Heard at Metropolitan After Present Season.

Miss Olive Fremstad, the contralto who has recently returned to the Metropolitan House as one of Mr. Conried's principal singers, will not be heard there after the close of the present season. This announcement will be a surprise to many, considering the success so far won by her. She is uncertain at present as to her future plans. She has taken up the study of the character of Isolde, and considers that when she has sung that successfully she will have reached the summit of her career. Concerning her work at the Metropolitan this season, she says:

"I have been studying the part of 'Queen of Sheba' and will, I suppose, make an early appearance in that rôle. I shall also sing Kundry in 'Parsifal,' Sieglinde in 'Die Walküre' and Venus in 'Tannhäuser' and I hope that I shall be cast for 'La Tosca,' too."

Leading Artists at Buffalo.

Eames sings in Convention Hall, Buffalo, next Wednesday evening. This will be one of the great events of the season. There are a number of other good attractions coming. Gérard, Marteau, Calvé, and possibly Kubelik are booked for concerts. Mme. Calvé will appear on Thanksgiving night.

TRIED TO COMMIT SUICIDE.

German Baritone Engaged by Conried, Got Discouraged.

Emil H. Greder, a baritone brought by Herr Conried from the Court Theatre, Dresden, for this season of the Metropolitan Opera Company, attempted to commit suicide last Saturday evening at his apartments, 54 East Fifty-ninth Street, by inhaling illuminating gas. Financial embarrassments are believed to have been the cause. A number of letters were found in his room addressed to different persons in New York, and also an open letter to his German creditors, in which they were vigorously denounced. On his mantelpiece were found two photographs of a very beautiful woman with whom he had been seen often, and with whom he is said to have been desperately in love. Although unconscious when found, Greder was soon revived after his removal to the Flower Hospital.

Director Conried, when informed of the occurrence, expressed great surprise. He considered Greder a valuable acquisition, and said that he had enacted the rôle of Beckmesser in the "Meistersinger" with great distinction. He had been understudy to Goritz, and when the latter became ill he took his place.

The singer's money difficulties compelled him to leave Europe, and he was glad to be engaged by Mr. Conried. He was a man of fine physique and appearance. Born in Carlsruhe, Germany, he was graduated at the conservatories of Leipsic and Dresden, and was well known among patrons of art throughout Germany. He was at one time leading baritone of the Dresden Court Theatre.

Humperdinck's Visit.

Engelbert Humperdinck, composer of the entrancing fairy opera "Hänsel und Gretel" is accompanied by his wife on his journey to this country. His wife was his librettist, and the opera was originally written for his own children.

Mr. Humperdinck visits this country as guest of the Aeolian Company, who will get up a reception in his honor.

"Madame Butterfly" at Covent Garden.

The latest operas produced at Covent Garden Theatre, London, include Madame Butterfly (Puccini), "Mefistofele" (Boito), and "Aida" (Verdi), the last with Madame Strakosch in the title rôle.

"Madame Butterfly" bids fair to be one of the most successful works of the season.

Madame Melba appeared in "La Bohème," by Puccini, on Nov. 9.

Miss Edyth Walker has joined the forces of the Metropolitan Opera House. Before sailing for this country she sang at the first Philharmonic concert in Berlin, under Nikisch; the aria from Beethoven's *Fidelio* won great applause.

SEMBRICH'S RECITAL

SHE IS ENTHUSIASTICALLY ENCORED BY BRILLIANT AUDIENCE.

Every One Praises this Gifted Singer—She is Showered with Flowers.

CARNEGIE HALL, N. Y., Nov. 14.—Song recital by Madame Sembrich. Mr. L. Luckstone at the piano.

"Piangerò la sorte mia"	Handel
"Nymphs and Shepherds"	Purcell
"C'est mon ami"	Marie Antoinette
"Andenken"	Beethoven
"Fingo per mio dileotto"	Author Unknown
"Du bist die Ruh"	Schubert
"Frühlingssehnsucht"	Schumann
"Roselein, Roselein"	Franz
"Frühlingsnacht"	
"Stille Sicherheit"	
"Er ist gekommen"	
"Nachtigall"	Brahms
"Roselein dreie"	
"Si mes vers avaient des ailes"	Reynaldo Hahn
"Si tu veux, Mignonne"	Jules Massenet
Milkmaid's Song	Horatio Parker
"A Maid Sings Light"	Edward MacDowell
Verborgenheit	Hugo Wolf
"Ich glaub', lieber Schatz"	Max Reger
"Ich trage meine Minne"	Richard Strauss
Mohnblumen	Eduard Lassen
Der Leuz	

A brilliant audience filled every chair in Carnegie Hall Tuesday afternoon, when Madame Sembrich gave her annual concert. All through the program there was applause of the sort which evidences keen satisfaction coupled with genuine admiration. Flowers were showered on this exceptionally gifted singer and encores were the order of the day.

The *Herald* said:—"Mme. Sembrich gave her annual song recital Tuesday afternoon and received in return the usual ovation from her admirers."

The *Sun*:—"Her tone coloring is instinct with dramatic feeling and artistic intelligence."

The *Tribune*:—"We love her for her sweet proclamation of pure, wholesome, inspiring beauty."

SCHWARZ TO GO TO BUFFALO?

Orpheus Club of That City May Gain an Able Conductor.

Herr Victor Schwarz of Stettin, Germany, a musician who has already made a reputation in several European cities as a conductor of orchestras and choruses, has come to Buffalo on the invitation of the Buffalo Orpheus Society. If Mr. Schwarz and the Society are mutually agreeable, it is likely he will become its conductor.

Mr. Schwarz studied in Vienna and at the Munich Academy, where he was a pupil of Rheinberger in harmony, counterpoint, and orchestration. For seven years he has conducted orchestras for grand opera productions in Vienna, Stettin, Munich and Gratz.

5 NEW SONGS FROM A NEW HOUSE

KATEY DEAR

A Beautiful Ballad
By SARA E. POSEY

THE TOUCH OF TIME

A Fine Descriptive Number
By PAUL DRESSER

MADGE AND I

A Charming Rustic Ballad
By G. W. GRANT

ON A PAPER AND A COMB

BY FRED HYLANDS

AND

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MISS CHEW'S SUCCESSFUL DÉBUT.

AT OPENING CONCERT OF NEW YORK PHILHARMONIC —MENGELBERG SHOWS HIS POWER.

Miss Otie Chew Has Hardly a Fair Opportunity to Display Her Talents—Evidently a Highly Gifted Violinist.

CARNEGIE HALL, November 10.
Symphony No. 4, D minor, op. 120....Schumann Concerto for violin, D major, op. 77....Brahms Ein Heldenleben, op. 40....R. Strauss William Mengelberg.....Conductor. Miss Otie Chew.....Violinist.

The Philharmonic Society, the oldest orchestral organization of New York City, began its sixty-fourth season at Carnegie Hall on Friday afternoon, November 10, the same programme being played Saturday evening.

The audience was large and somewhat reserved, although Mr. Mengelberg was warmly received on making his initial bow to an American audience. His conducting of the first number was thorough and musicianly.

Miss Otie Chew made a very graceful and attractive appearance. She is a young English violinist, who has won high praise from the English and Continental critics and the press abroad. The *St. James's Gazette*, of London, England, said of her playing of the Bach concerto: "For sound, classical violin playing, she can hold her own. She played the Bach concerto in out-and-out Bach style." Dr. Paul Ertel, the well known critic of the *Berliner Lokal Anzeiger*, said: "Technically her equipment is sufficient to meet the most exacting demands; that which is, however, of the more vital importance, is the fact that she is able to give individual coloring to her interpretations and has an intelligent conception of the actual meaning of the art work under consideration." The *Continental Herald*, Berlin, of Oct. 28 last, speaking of her playing of the Brahms D major concerto, said that "it was beautifully given."

Last Friday afternoon, however, Miss Chew was evidently suffering from slight nervousness, and did not play in quite her best form. The Brahms concerto was not the kind of a selection calculated to rouse the enthusiasm of her audience. Her artistic gifts, though, revealed themselves clearly and she won deserved applause.

Mr. Mengelberg's conducting of "Ein Heldenleben" ("A Hero's Life") was masterly. This work was dedicated to him, and his interpretation of it showed a keen insight and sympathy that proved him worthy of the composer's confidence. He brought out the different parts of the composition as distinctly as any other conductor who has ever given it in New York City. It can also be said in his praise, and in that of society, that the latter has not played with such abandon, finish, and inspiration for years as it did under his baton in "Ein Heldenleben."

Mr. Richard Arnold's obligato in this composition was played with spirit and dash and with good tone.

Mr. Mengelberg's coming to America is of particular interest because he is reported to be an ardent partisan and interpreter of Richard Strauss. The youngest of the society's conductors this season was born in Utrecht in 1871. Entering the Cologne Conservatory in 1888, he graduated with honors in 1891 and accepted the post of Municipal Director of Music in Lucerne. He remained there until 1895, when he returned to Holland and became conductor of the Concerts-Gebouw Symphony Orchestra. This organization his energy has made one of the best known in Europe.

The subscription sale of the Philharmonic this year was the largest in its history.

SEÑOR GUETARY

Tenor, late of the Royal Italian Opera
Covent Garden, London

Concerts, Recitals, Musicales, Etc.
Assisted at the Piano by MISS AUGUSTA OSBORN
STUDIO, 27 WEST 61st ST., NEW YORK
Direction: J. E. Francke, Steinway Hall



OTIE CHEW, THE YOUNG ENGLISH VIOLINISTE,
WHO MADE A SUCCESSFUL DÉBUT WITH
THE N. Y. PHILHARMONIC.

A METROPOLITAN OPERA ROMANCE.

Singer Secures a Bride Through Mr. Conried's Offices.

A real romance in operatic life has occurred just previous to the opening of this season at the Metropolitan in New York City.

Some time ago Manager Conried, who did not then occupy so prominent a position in the musical and operatic world, was looking for a tenor to fill the title rôle of "The Gypsy Baron." He was at his wit's end, when Harry De Lorme happened along in that nick of time which often plays so important a part in the fortunes of an operatic manager. Mr. De Lorme sang the title rôle so well that Mr. Conried was lifted out of a hole, so to speak, and felt himself under a deep obligation to his timely benefactor.

When Mr. De Lorme died a few years ago he left a letter in which he commanded his wife and daughter to the good offices of Mr. Conried. The latter immediately responded and saw that Miss De Lorme received a fitting musical education. To complete the latter's good fortune, Taurino Parvis, who recently came from abroad to join the Metropolitan forces, became deeply attached to Miss De Lorme, proposed to her, and married her on Saturday, November 11, in that Mecca of theatrical lovers, the "Little Church Around the Corner."

Work of an Anonymous Letter.

Some little time before she was to make her appearance with the N. Y. Philharmonic, Saturday evening, Otie Chew, the charming young English violinist, received a scurrilous and anonymous letter which sent her off into a dead faint, from which she was with difficulty roused by her physician. Naturally the shock greatly affected her playing.

The anonymous letter is one of the weapons of the blackmailer.

Wagner's "Valkyrie" had its first presentation in English in this country in Boston Nov. 6, when it was brought out by the Savage English Opera Company.

VAN ROOY FINED BY CONRIED.

Several New Singers Engaged at the Metropolitan—Signora Tetrazzini Breaks Her Contract.

Anton van Rooy, one of Mr. Conried's baritones at the Metropolitan, New York City, arrived on the Kronprinz Wilhelm on the afternoon of November 14. Mr. van Rooy explained a rumor of his mysterious absence as having arisen from an automobiling tour. He was fined by Manager Conried for being two weeks late.

There was a stormy scene when Van Rooy and Mr. Conried met Tuesday afternoon. Van Rooy's only excuse was that he had to stay over to sing at a concert. Mr. Conried imposed upon the basso a fine heavy enough to wipe out all the profits he made out of his concert engagement.

Mr. Conried later learned that Signora Louisa Tetrazzini, who was to have sung at the Metropolitan Opera House, had broken her contract and gone to Mexico with an Italian opera company. She preferred to be a prima donna in a small town to singing secondary rôles at the Metropolitan. She will never be able to sing in this country again unless she pays her forfeit for breach of contract to the Conried Grand Opera Company. She is a singer of the light soprano répertoire.

Mr. Conried has announced the engagement of three new artists for next season at the Metropolitan. They are Mme. Lina Cavalieri, a soprano, who will sing the parts of "Mimi," "Manon," and "Violetta," and M. Rouseliore, who has been for several years a leading tenor at the Paris Opera House, and M. Burrian, a lyric and dramatic tenor.

Among other arrivals on the Kronprinz were Albert Reiss, tenor from Covent Garden, London, and Mrs. Andreas Dippel.

ITALIAN SONGBIRD AND BEAUTY WILL DAZE OPERA LOVERS.

Cavalieri, Friend of Princes, for whom Americans Fought Duel.

The action of Herr Conried in engaging Lina Cavalieri, one of the three great songbirds of Europe, will attract special attention. She is not only a wonderfully beautiful woman, but has had a romantic life.

Once a traveling manager looking for novelties heard a ragged little scrubwoman's daughter singing, and struck by her beauty he engaged her for a café chantant. Thenceforth the girl's advance was rapid. Soon she became the star at the Folies Bergères in Paris. Now Cavalieri counts among her friends princes and noblemen by the score, and two Americans have fought a duel, of which she was the cause.

She promises to publish her memoirs before she arrives here. They will teem with interest. She will tell of the notorious escapade of a Russian Prince of the blood, Boris, a cousin of the Czar, who, to win a wager with other Russian admirers of the singer, dressed himself as a coachman and drove her carriage to the opera house in St. Petersburg. She is noted for her caprices, and her voice is said to be suited to such parts as Nanon, Mimi and Violetta.

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EMILE SAURET. The world renowned violinist, has been re-engaged for a term of years.

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A BRILLIANT OPERETTA

MISS ABARBANE DELIGHTS AUDIENCE IN NEW YORK.

"Young Heidelberg" at Irving Place Theatre, New York, is Tuneful and Captivating—Splendidly Sung and Acted.

IRVING PLACE THEATRE.—"Young Heidelberg"; operetta by Messrs. L. Krenn and C. Lindau; music by Mr. Carl Milloeker.

Der Fürst.....	Gustav von Seyffertitz
Prinz Ehrich.....	Curt Weber
Erb Prinzessin Irene.....	Mariessa Verena
Baroness von Kaltenbach.....	Anna Sanders
Von Fitzlein.....	Otto Meyer
General von Basedow.....	Max Hanseler
Von Vogel.....	Rudolph Koch
Mobius.....	Hermann Gerold
Moppel.....	Willy Frey
Langhan.....	Artur Bauer
Knorr.....	Artur Bogdan
Melzer.....	Otto Bodecker
Strumpf.....	Edmund Loewe
Käthe.....	Georgine Neuendorff
Liese.....	Jo Hegyi
Fehlmann.....	Carl Knaack
Casper.....	Franz Erlau
Annie.....	Stefanie Angelo
Marie.....	Marie Peters
Barble.....	Anita Herbert
Grete.....	Erna Bruhn
Muller.....	Louis Koch
Johann.....	Jacques Lurain

Lovers of that delightful play, "Old Heidelberg," filled the Irving Place Theatre, New York City, on the evening of Nov. 14 to see the musical sequel, "Young Heidelberg."

It was a brilliant and attractive performance, and sparkled with melody of a sort that was a great relief from the well-worn chorus songs of musical comedy. The leading part of Lieutenant von Vogel was taken by Miss Lina Abarbanell. She looked, acted and sang the part exceedingly well. Mr. Curt Weber as Prince Erich, Miss Verena as Princess Irene, Mr. von Seyffertitz as Prince Carl Heinrich, and Mrs. von Neuendorff as Käthe also acquitted themselves creditably. Edmund Loewe as Strumpf kept the audience in the best of humor.

The *Sun* says:—"The duet and quartet were particularly good."

The *Tribune*:—"Young Heidelberg" proved an operetta of the better type in that its plot was intelligible, its action natural and its music sparkling."

The *Herald*:—"That the audience was not disappointed was shown by the generous and hearty applause and the enthusiastic recalls after each act."

The *World*:—"The blood of comedy and action coursed swiftly, while Milloeker's music was tuneful."

Josef Hofmann Marries.

Josef Hofmann, the pianist, was quietly married to Mrs. Marie Eustis a fortnight ago at Aix-les-Bains, France.

Mrs. Eustis is a daughter of James Eustis, former Ambassador of France, and a member of the colony at Westbury, L. I. Some years ago she divorced her husband, George Peabody Eustis. She is an attractive and beautiful woman, devoted to music.

Josef Hofmann is in his twenty-eighth year. When eight years old he attracted the attention of Rubinstein, and soon became famous as a marvelous child pianist. He will make a concert tour of the United States this winter.

A hall is to be built in Frankfurt, Germany, for the singing contest of 1907, which will seat 25,000 people.

{ Recently from
Berlin, Germany

IS NEW YORK MUSIC-MAD?

HEINRICH CONRIED TALKS ON THE CRAZE FOR OPERA.

Receipts of Metropolitan Opera Larger by \$40,000 than Ever Before—Seats Over-subscribed for—The New York Opera Season to be Longer than Ever—Additional Performances on Thursday Evenings.

"Do you think New York is music-mad?" a press interviewer asked Heinrich Conried the other day.

"I believe it is," replied the director of the Metropolitan; "at least, it is opera-mad."



HEINRICH CONRIED. THIS DISTINGUISHED GERMAN THEATRE MANAGER HAS BECOME THE MOST SUCCESSFUL IMPRESARIO OF GRAND OPERA IN THE WORLD.

The man who has been so keen in perceiving the demand for an additional night of grand opera each week, and who announces that his expenses are \$10,000 a week more than those of his predecessor, Mr. Grau, thought there was positive proof of New York's opera madness. "I announce a season of seventeen weeks of opera—two weeks more than any previous season under my direction—and expect some of the subscribers to find fault with the amount of subscription money asked. Instead, I have yet to hear of one complaint at the length of the season. On the contrary, seven weeks before the opening of the season, there was not a single orchestra seat to be bought for any subscription performance during the entire season of four months.

"It has been the biggest advance sale in the history of the opera house—bigger by forty thousand dollars than any previous one," exultantly declared Herr Conried. "And the demand for seats that cannot be filled approximates at least sixty thousand dollars more."

"This growing love of opera is partly in the natural order of things, partly artificially stimulated. When I took charge of the Metropolitan Opera House I had the stage rebuilt, introduced an entirely new lighting scheme, did everything within my power to make the big stage a better one to illuminate and handle. I purchased new costumes for almost every opera, and new scenery for practically all the works. Including the present season more than \$380,000 have been spent for costumes and scenery. Three big warehouses are to-day crammed with scenery for the productions at this theatre, and I need room for even more."

"I schemed the season's work so that each set of subscribers for different nights of the week would not be bored by repetitions. Besides, I have never yet had to

CARNEGIE HALL, NEW YORK
Monday Evening, December 11

SOLOIST
OLGA SAMAROFF
PIANIST

The
Philadelphia
Orchestra
FRITZ SCHEEL
Conductor
New York Representative, J. E. FRANCKE

MUSICAL AMERICA

PHILADELPHIA GRAND OPERA.

Fourteen Performances in the Quaker City.

The Philadelphia season of grand opera will consist of twelve evening and two afternoon performances, beginning December 5 and including each Tuesday evening until February 20.

The fourteen performances will be given with the same cast, chorus and orchestra, and "so far as possible, with the same scenery" as at the Metropolitan Opera House, New York. A particular feature of the season is expected to be the revival of Goldmark's "Queen of Sheba" in German, the scenery and costumes for which are brought from Vienna. Other revivals contemplated are of Puccini's "Manon Lescaut," "Hänsel und Gretel," "Marta," "The Flying Dutchman," "The Gipsy Baron," "Favorita," "Sonambula," "Trovatore" and "Don Giovanni," the last named for the 150th anniversary of Mozart's birth.

Hertz and Vigna, with Franko, are again the conductors, and the company includes most of the popular singers of last season, with the addition of Morena, a German dramatic soprano, and Teliazzina, an Italian coloratura singer. Mr. Conried assures his Philadelphia patrons that "he has spared no effort or expense to make the coming season interesting and enjoyable." All the boxes at the Academy of Music have been taken, and the outlook is very favorable.

A NEW ACADEMY OF MUSIC.

Brooklyn to Have New Opera House and Concert Hall.

The new Brooklyn Academy of Music plans, designed by Herts & Tallant, of New York City, have been accepted by the committee in charge, but the work of construction will not begin till the remaining \$520,000 not yet subscribed has been secured. The total cost of the building will be \$1,200,000.

The structure will be marked by simplicity and dignity of architectural style, and will be so planned that the Academy, with its various musical, dramatic, social, and educational functions, can form a single organism, whose parts can be either kept separate or exercised as a unit. To the right will be the opera house, to the left the concert hall, and in front an enormous lobby, affording access to all parts of the building, including a ball room, banquet hall, and other rooms.

The opera house is to seat three thousand people, and the large stage will be fitted up with the most approved up-to-date appliances.

Strauss's New Opera.

Richard Strauss's new opera, "Salomé," is said to be the longest one-act opera, except Wagner's "Rheingold." Two solid hours of R. Strauss without a curtain may prove something of a tax on the attention. It will be produced in Dresden in December or January.

The composer has written in the score of his new opera a part for a new instrument, called "Heckelphone," after the name of the maker. The tone quality, although it has a tenderness and beauty, is penetrating and full; it is softer than the bassoon, more powerful than the English horn, deeper toned and darker in color than the oboe, with which instrument it is identical in fingering.

William R. Chapman Recovers from Illness.

PORTLAND, Me., Nov. 14.—William R. Chapman, conductor-in-chief of the two thousand singers in the Maine Festival Chorus, has recovered from a dangerous illness which kept him in the Portland Eye and Ear Infirmary. He had to cancel his engagement for the first concert of the Rubinstein Club, New York City.

THE USEFUL WOMEN'S PHILHARMONIC.

Two New York Girls Gain Free Vocal Scholarships.

The Women's Philharmonic Society of New York has begun this week its series of concerts, to take place on the second Tuesday evening of each month at the Waldorf-Astoria.

The second examination for the last two free vocal scholarships granted by the Women's Philharmonic Society, was held in Carnegie Hall, October 31. Miss Reisenauer, of New York city, and Miss Bennett, of Brooklyn, were the two fortunate winners. The examination was held by Mme. Luisa Cappiani, the first vice-president, with the vocal department and committee.

The Women's Philharmonic Society is one of the most important institutions of its kind in New York. It was founded by Mrs. Melusina Fay Pierce, with the object of fostering the love of music among the poorer classes through free tuition in vocal and instrumental studies. The social functions are to be held at the Waldorf, and monthly concerts are given, the first of which was on November 14.

Scholarships have been offered by Mme. Cappiani, Mrs. Canfield, Miss F. L. Akers and Miss H. Smoch Boice in the vocal department; by Miss Amy Fay, Miss Newman and Miss Kate Chittenden for the piano; by Miss Mary Fidelia Burt for sight singing; by Miss Maida Craigen and Mrs. Frances Carter for elocution. These ladies are all members of the society.

Teaching is also carried on in social settlements, and concerts are organized in the tenement districts. The society deserves unstinted praise for its work.

The officers are: President, Miss Amy Fay; first vice-president, Mme. Luisa Cappiani; second vice-president, Mrs. L. W. Holcombe; third vice-president, Mrs. Virgil P. Humason; fourth vice-president, Miss Julia E. Hard; fifth vice-president, Miss Lilla M. Briggs; sixth vice-president, Mrs. W. Warner Penfield; recording secretary, Miss Katherine A. Goodwin; corresponding secretary, Miss Eleanor F. Hogan; enrollment secretary, Miss Kathryn B. Smith; treasurer, Miss Sarah Eliot Newman; assistant treasurer, Miss Anne E. Smith; chairman of Instrumental Department, Miss Kate S. Chittenden; chairman of Vocal Department, Mme. Louise Gage Courtney; chairmen of standing committees, Mrs. Kate J. Roberts, Mme. Beatrice Goldie, Miss Maida Craigen, Miss G. K. B. Andrews.

CARUSO SHOWS HIS SPIRIT.

The Distinguished Tenor Chastises a Man Who Insults Him.

Enrico Caruso, the peerless tenor, the man with the numerous waistcoats, whose vocal cords are as carefully guarded as the crown jewels in the Tower of London, is a man who will not submit to impertinence. The story is best told in the artist's own words:

"I walk on Broadway with a lady friend. It is a beautiful day. Ah, it was very beautiful. When quick, very quick—just like that—a man with a very wicked face spoke to me.

"He say 'Hurrah for Somebody!' I try to walk away, but the rude fellow he follow me. He point to the lady and smile. I grow very what you Americans call 'hot.' I push him—just like that. He refuse to go. Then I hit him hard with my fist in the face. Oh! Oh! He fell very hard.

"A policeman come to me. I explain. Ah, the American policeman is very polite. I walk away. But the man he no walk away. The policeman carry him away. Ha! Ha!"

A hall is to be built in Frankfurt, Germany, for the singing contest of 1907, which will seat 25,000 people.

KUBELIK
THE BOHEMIAN VIOLINIST

CARNEGIE HALL, NOV. 30, at 8.15 P. M.
DEC. 2, at 2.30 P. M.
Management Hugo Görlich and Karl Junkermann
Knabe Piano used New York Representative, Julius Francke

GRAND OPERA IN ENGLISH

THE SAVAGE COMPANY SOLVES THE PROBLEM.

This Excellent Organization Successful on the Road—The Enterprise Established on a Sound Financial Basis—Has Many New Singers this Year, in Addition to Old Favorites.

After a two-weeks stay in Boston the Savage Opera Company is giving its entire series in Montreal, from the 13th to the 18th of November, and will be in Toronto all of next week.

With the advent of "Parsifal" in English last season and the "Valkyrie" this year, Henry W. Savage, the indomitable champion of opera in English, has definitely established on a solid basis what seemed or was proclaimed an utter impossibility. After years of hard work and persistent effort, he has realized the aim of his life, and now tours the country with as perfect an organization as was ever sent out on the road. Mr. Savage has gotten together a homogeneous company of artists—artists who, if not on the same plane as the imported stars, are able to do more than give full justice to the different rôles allotted to them.

Moreover, in all cases where it has been possible, Americans have been given the preference over foreigners. The chorus has done work which has seldom been equalled on any stage and a *tour de force* is the singing of the Flower Girls in Wagner's "Parsifal." The women are all young and form a very attractive feature of all the performances; their activity on the stage and their apparent interest in all that is going on is in marked contrast with what we have been given so far.

The bill provided for this season comprises Wagner's "The Valkyrie," Verdi's "Rigoletto," Puccini's "La Bohème," Wagner's "Lohengrin" and "Tannhäuser," and Gounod's "Faust."

All these works are sung in good, intelligible English and at prices which make it possible for every one to hear them. Every one can now enjoy a class of music which until lately was almost provided only for the wealthy. Last year Mr. Savage had two troupes on the road, as everybody knows, but he has now combined them into one, keeping all the best elements; consequently the result will be a series of performances even superior to those given previously.

This year his English-singing forces embrace not only the favorites of former years, but many new voices.

Several of these are appearing in America for the first time. Music lovers are especially interested in the new prima donnas, among whom may be mentioned, Florence Easton, Claude Albright, Margaret Crawford, Mme. Morioara Serena and Millicent Brennan.

FRENCH OPERA FOR NEW ORLEANS

The Largest Company Ever Engaged.

The troupe engaged for the New Orleans Opera, numbering one hundred persons, arrived in New York on the Savoie during the week. Thomas Brutelotour, manager of the New Orleans Opera House, states that the company this year is the biggest that ever came across from Europe, and it is composed of the best artists that could possibly be secured.

Among the leaders are names renowned in Paris and other musical cities.

Mr. Charles, the artistic director of the troupe, is well known in New Orleans, having himself brought over from Europe troupes of the highest order, which delighted the patrons of the French Opera House during several past seasons.

MME. EAMES AT KANSAS CITY

In Splendid Voice She Wins a Triumph.

KANSAS CITY, Mo., Nov. 10.—Mme. Emma Eames sang for the first time in Kansas City to-night and won the hearts of an audience of three thousand people who had crowded into Convention Hall. Her reception when she first came on the stage amounted to an ovation.

The singer was in splendid voice, and sang magnificently. She was delighted at the cordial reception, and expressed the hope that she would be able to return next year. This was the fourteenth concert of the tour.

A reception for Mme. Eames was given by Col. and Mrs. William R. Nelson after the performance, and she returned to her private car with armloads of flowers.

THE DOMINION IN MUSIC

WHAT CANADIANS ARE DOING THIS SEASON.

Their Successes at Home and Abroad—The Dominion Has Many Deserving Artists—Canadians Forging Ahead in the Musical World.

Emma Albani has long been the only Canadian shining light in the world of music. For years she has been a favorite of England and the colonies. At the very time when her reputation is on the wane, and it seems as though Canada's representation in music might die out, there arises a surprisingly large number of promising musicians in face of the fact that conditions are almost adverse to the development of talent in that country.

Mlle. Donalda (Lightstone in private life), a Montreal soprano, "scored an unqualified success at Covent Garden," said M. Messager to the writer. "She sang Julie in Gounod's 'Romeo and Juliette,' and was received in a most unusual way for a débutante in London. I have engaged her for three years. At present she is engaged at the Théâtre de la Monnaie, in Brussels."

Mlle. La Palme, another Montreal girl, has been added to the forces of the Opéra Comique, in Paris, where she made her début last month, singing the part of Mireille in Gounod's opera of that name.

Miss Millicent Brennan, of Ottawa, has joined the Henry W. Savage Opera Co. The Boston *Herald* had this to say about her singing in "Tannhäuser"; "Miss Brennan sang the shepherd's song with appropriate simplicity. She did not try to enlarge its contents for the sake of personal display, and thus she differed from shepherd boys that we have seen in more pretentious companies."

Rodolph Plamondon, a Montreal tenor, has sung with Mme. Melba, Plançon, and other well-known stars. He was recalled and had to sing twice the "Chanson à Cérès" at a performance of Berlioz's "Damnation of Faust" in the Théâtre Antique d'Orange before ten thousand people. Although Mme. Felia Litvinne and Rousseau (the tenor engaged by Herr Conried for the Metropolitan season of 1906) were the principal artists, no other encores were demanded.

The same work, or rather extracts therefrom, were produced at the Colonne concerts in Paris on the 22d and 29th of October. The *Figaro* of the 23d says:

"As to M. Plamondon, he sang with infinite charm the expressive and poetic 'Chanson à Cérès.' A. Laurendau, also a Montreal musician, is a hautboy player in the New York Philharmonic Orchestra."

The list is such that we may mention others later on as we hear of their successes.

Remember that the subscription to MUSICAL AMERICA is only one dollar.

AN OPERATIC SUCCESS

ANDRÉ MESSAGER'S "VERONIQUE" SCORES A HIT

The First Night of this Light Opera Delighted Everybody—New York Musical Critics Without Exception Praise its Melodies.

Music by André Messager.

Book by A. Vanloo and G. Duval.

English version by Henry Hamilton.

Lyrics by Lilian Eldee and Percy Greenbank.

CAST OF CHARACTERS:

Florestan de Valiancourt.....	Mr. Lawrence Rea
Mons. Loustot, a bailiff.....	Mr. Aubrey Fitzgerald
Seraphin, a groom.....	Mr. Ralph Nairn
Octave { Florestan's }.....	Mr. John Malcolm
Felicien } friends.....	Mr. Leslie Rainey
Max } Waiters.....	Mr. James Grant
Achilles }.....	Mr. Max Shapiro
Orderly, of the National Reserve.....	Mr. Richard Dolliver
—and—	
Mons. Coquenard.....	Mr. John Le Hay
Ermerance, Countess de Champ Azur.....	Miss Lena Maitland
Agatha, Madame Coquenard.....	Miss Kitty Gordon
Aunt Benoit.....	Miss Emmie Santer
Denise, her niece.....	Miss Valli-Valli
Sophie } Florists.....	Miss Madge Vinent
Elisa }.....	Miss Ruby Delmar
Zoe }.....	Miss Florence Plunkett
Lucille }.....	Miss Beulah Martin
—and—	
He'en De Solanges.....	Miss Ruth Vincent

The success of the New York season so far has been the production of André Messager's "Véronique," at the Broadway Theatre, after a two years' run in England. It bids fair to carry off the honors in light opera.

If good music alone counts for anything, "Véronique" ought to score the biggest comic-opera hit that New York has known in years. It was produced for the first time in this country under the personal direction of the composer on October 30, and was immediately proclaimed by the press a musical success. "Bright," "dainty," "delicate," were expressions to be heard from all lips after the performance; everybody looked happy and satisfied.

Miss Ruth Vincent in the title part was listened to with rapture in several numbers, particularly in the delicate swing song in the second act. The verdict of the press was as follows:

EVENING POST:—"At least half a dozen of the songs and choruses left a haunting desire to hear them again."

HERALD:—"Scored an unmistakable hit."



RUTH VINCENT, AN ENGLISH SINGER, SCORES A HIT AS VERONIQUE IN MESSAGER'S MELODIOUS LIGHT OPERA.

Was given the warm reception its merits deserved."

SUN:—"Three acts of satisfaction. Music from beginning to end captivating."

TIMES:—"Full of flowing melody and sprightliness. A true comic opera."

PRESS:—"All a comic opera should be, and of the de luxe brand in the bargain."

FIRST AMERICAN TOUR, 1905-1906

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Pianist and Accompanist, Georges Lauweryns

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NEW YORK, SATURDAY, November 18, 1905.

MUSICAL AMERICA.

In the fall of 1898 I issued the first number of MUSICAL AMERICA, a weekly paper devoted to music, art, literature and the drama.

In my opening address I said that the very idea that there was such a thing as a musical America would have been greeted as preposterous not many years ago.

To the older nations, America was the home of the dollar, a country of big wheat crops, pork, cocktails and slang, of shrewd women and politicians, clever and corrupt, a country which had not yet evolved from the grossest stages of materialism; where with our money-grabbers and vulgar rich setting the pace, anything like an artistic or aesthetic life is out of the question. Since then, however, things have changed. The world now realizes that there is an artistic America, a musical America, an America that teems with aspiration for all that is beautiful and true; that sends forth her children, year by year, to feed on the garnered wisdom of the old world; children who apply themselves to enthusiastic study in every field of art, as other thousands labor here under the old world's wisest masters, as well as under native teachers, equally wise and capable.

America, having asserted herself in industry, invention and science, has now asserted herself in music.

Where in the world can a singer, or player, or teacher, even after years of experience, command such a reward as here? Where are there so many art schools, music schools, conservatories, so many teachers, musical and instrumental?

Think of our orchestras and bands, our thousands of musical societies and choruses, our church choirs, our organists, our violinists, our singers, our teachers, that are to-day numbered by the tens of thousands!

And so, I said, MUSICAL AMERICA has risen to chronicle the national endeavor, the national work in music, and to assert a principle, the principle of honesty and justice in musical journalism.

I also said that the new paper came breathing a spirit of good will, of hopefulness, of kindly appreciation for all honest

work in the world of music, drama and arts, and that it would be American in the broad sense that typifies the land which, having solved the problem of self-government, and reached the highest industrial prosperity, will now develop the greatest artistic activity and achievement.

After a struggle of many months, it became apparent that, although the new enterprise had received a large amount of support and a chorus of enthusiastic praise all over the country, what was needed was an exclusively musical newspaper.

For that reason the publication of the paper was temporarily suspended, all its obligations having been met to the last dollar.

Now MUSICAL AMERICA comes into the field once more as an exclusively musical newspaper, with ample means to see the enterprise to a successful issue.

It will stand for the same principles for which it stood when published before, but its programme of action will be somewhat changed.

The paper will not be, in any sense, a professional trade paper, which may have its value, if honestly conducted, but can never successfully appeal to the musical public. It will, however, endeavor to be in every sense a musical newspaper. It will appeal to the musically cultured, and so will offer a legitimate and business proposition to the manufacturers of high-grade musical instruments, to teachers, artists, singers, conservatories, for the plain reason that it will reach that musical public which pays for its entertainment and seeks musical instruction.

There are many good musical papers in the country, though most of them are of the magazine order, containing articles and essays which are instructive, which are critical, and which relate to the technique of music.

There are also some critical sheets which, if they were honestly conducted instead of being devoted to a greedy commercialism, could also claim consideration.

But there is not to-day in the country a distinctive musical newspaper—that is, a paper which gives the news of the musical world on the lines that a daily paper gives the news of the world.

This is what MUSICAL AMERICA proposes to be—a clean, kindly, fair newspaper, recording events that happen in the musical world, and which it deems are of interest to all those engaged in musical work, or who are music lovers.

The paper will not aim to be severely critical; it will not endeavor to exploit the knowledge of its contributors at the expense of the artist and musician. It will be bright, interesting, and in order that it may appeal to the mass, it will be published at the modest price of five cents a copy and one dollar a year as a subscription.

The new enterprise is entirely independent of any particular clique or business interest in musical life.

The same men who have made *The Music Trades* the leading paper in the musical industries, which it is generally acknowledged to be, are interested in this venture.

With the large organization which *The Music Trades* has already established, with the addition of men of character and talent, MUSICAL AMERICA will start out with opportunities for success which an entirely new venture would not possess.

The representative houses whose names appear in this issue as advertisers, are, in themselves, a guarantee that the venture has commended itself to the good will and support of those business men of high standing who have done so much for the development of musical education and culture in this country.

John C. Freund

There is a rumor that Andrew Carnegie has forbidden the presentation of any works by Elgar or Strauss by the New York Oratorio Society. Mr. Carnegie evidently dislikes these composers himself or thinks that other people do.

Those managers who talk of abolishing the theatre orchestra, claiming that audiences do not care for music between the acts, are not likely to get anyone to follow their advice. The theatre which dispenses with an orchestra will find its box-office receipts diminishing, while the rival house across the street whose manager is more of an adept in the art of entertaining is growing in public favor.

The list of the coming Metropolitan opera season includes about every singer of note to be found in Europe. A London journalist wrote some weeks ago: "So many musical artists are going to America this autumn that the drain on London will be very heavy, and the London musical season will suffer in consequence." America is to hear this winter a host of distinguished singers, pianists, violinists, cellists, and so on; moreover, some eminent composers and conductors of Europe are likely to be missed for a time by their countrymen.

Mr. Blumenberg's New Enterprise.

Marc A. Blumenberg, of the *Musical Courier*, is about to start another musical paper, and has taken the title of John C. Freund's old paper, *The American Musician*.

Among the editors he has engaged are: W. A. Corey and Charles Freund, a brother of John C. Freund, both of whom were, at one time, employees of the Music Trades Co., publishers of *The Music Trades*. Mr. Blumenberg's name, it is understood, will not appear in connection with the new enterprise.

This new Blumenberg paper must not be confounded with MUSICAL AMERICA, edited by John C. Freund.

THE MUSICAL AMERICA CO.

THE INSTITUTE OF MUSICAL ART.

Dr. Adler was not far amiss when he pronounced Dr. Frank Damrosch "one of the most useful public-spirited citizens of New York." Speaking at the opening of the exercises of the new Institute of Musical Art, he said he anticipated the time when the Institute should become a centre for the spreading of general culture, not merely musical education, thus showing his sense of the important position of the new enterprise in the community.

President Wilson of Princeton University, referring to Dr. Damrosch's explanation of the school and its objects, declared: "I never yet heard sounder views of education than he has just laid before you. We need to maintain a standard."

All signs point to a useful and honorable future for this worthy undertaking, the Institute of Musical Art. With an endowment which renders it independent of commercial considerations, and so intelligent and broad-minded a director as Dr. Damrosch behind it, it is certain to win recognition as a factor of power in the musical life not only of New York but of the country.

Its influence will certainly be broadening and uplifting with reference to art, and probably no music school or conservatory has ever begun its existence under more auspicious circumstances, with a higher standard set at the start and with better prospects of growth and prosperity under wise direction.

PERSONALITIES.

Melba.—This well-known singer is singing a few times in the autumn season of opera in London, but she intends to rest most of the winter.

Joseffy.—Once more Joseffy is making plans to appear comparatively often, for him, in public. This time it is Walter Damrosch who has persuaded the great pianist.

Materna.—Mme. Materna, first of Wagnerian singing actresses to come to America, has at last found a means of support for her old age as "directress" of an opera class at Vienna.

Goldmark.—The "German George Meredith of Music" is turning to Shakespeare for inspiration in his old age. He is working now on a libretto drawn from "The Winter's Tale."

Leoncavallo.—Leoncavallo's next opera is to be called "Figaro's Youth." It is supposed to be based on an early comedy that was written by Sardou in 1859, produced with much success.

Buck.—Dudley Buck has gone to Europe for a long holiday trip to Dresden and other cities, which he has well earned. The report that he contemplates residing abroad permanently is unfounded.

Davies.—For the first time in his visits to this country Ben Davies, the English tenor, is to give song recitals in America in the spring. He has always sung here only at orchestral concerts or in oratorio.

Gerardy.—The distinguished cellist makes his first appearance this season November 26 in New York. Later in the winter he will appear in two recitals with Marteau, as well as in two concerts of the New York Philharmonic early in January.

Albani.—Emma Albani will retire from the stage after a career rivaling that of Patti. She made her first appearance in opera in 1870, and sang in New York in opera for the last time in 1891. She never found it difficult until last spring to get three English engagements a week for more than \$1,000 an appearance.

Marteau.—Henri Marteau, the violinist, has booked twenty-four dates in the month of February for American concerts. He will arrive in this country late in January. His engagements are with the New York Philharmonic, Boston Symphony, and other large orchestras, including those of Philadelphia, Pittsburgh and Cincinnati.

Parker.—During his vacation in Europe Horatio Parker, professor of the Theory of Music of Yale University, completed the musical score of "The Prince of India," Joseph I. C. Clarke's dramatization of the late Gen. Lew Wallace's famous novel, which Klaw & Erlanger will present to the New York public early in the new year.

Nordica.—Mme. Nordica began recently her lessons to the pupils of the School of Opera at the Metropolitan Opera House. Mr. Conried is coming to rely on this school to replace stars of the company in emergencies. Mme. Nordica is the first of the leading singers to act as an instructress, and others will probably follow suit in occasional lessons.

Scheff.—The vivacious part of Fifi in "Mlle. Modiste" is considered well fitted to this talented singer and comédienne. Her acting and Victor Herbert's music have been favorably received in Providence, Boston and elsewhere since the season opened. Her part requires her to be more than usually realistic, for, in the bonnet scene in act 1, she is called upon to trim a hat for a customer while she waits.

Barnabee.—Henry Clay Barnabee is to appear in the new satiric musical drama, "Cloverdell," at South Framingham, Mass., November 22, the date set for the first performance. His part is that of the Hon. Jefferson Jackson Clover, Secretary of the Department of Agriculture. The book of this new opera, which satirizes the famous "cotton leak" was written by Tilton Richardson, the music by George Lowell Tracey and the lyrics by D. K. Stevens, all of Boston. The salary to be paid Mr. Barnabee is said to be \$800.

REISENAUER WELCOMED

HIS APPEARANCE WITH NEW YORK SYMPHONY ORCHESTRA CAUSES A DEMONSTRATION.

The Pianist, However, Declines to Play an Encore—Mr. Damrosch's Orchestra Warmly Applauded.

Symphony No. 3 (in F).....Brahms Prelude to "L'Après Midi d'un Faune".....Debussy Concerto for piano with orchestra (in A)....Liszt Alfred Reisenauer.

Scheherezade (from "The Thousand and One Nights")Rimsky-Korsakow

The above representative programme was performed last Sunday in Carnegie Hall, New York. The hall was comfortably filled.

The audience was very appreciative throughout, and each number was well applauded. Walter Damrosch, conductor, preceded Debussy's prelude by a few remarks touching the nature of the composition and its meaning.

The special artist of the occasion was Alfred Reisenauer, pianist, whose execution of Liszt's concerto fairly took the audience off its feet. Rounds and rounds of applause brought Mr. Reisenauer bowing and smiling time and again on the platform, but try as they might, his hearers were unable to get the encore that they wanted.

The orchestra gave a good performance, the Andante and Poco Allegretto of the symphony surpassing the other numbers in finish and phrasing. In its new strengthened form the orchestra shows a marked advance over last year, especially in the wood wind.

Press comments were:

The Herald—"The steady artistic growth which this energetic organization showed last year has been noticeably accelerated."

The Sun—"But on the whole it is a fine orchestra, and its roundness and clarity of tone were delightful throughout the concert."

The Evening Post—"Mr. Reisenauer is one of the few who preserve the true Liszt traditions."

The subscription for Mr. Damrosch's Sunday afternoon series shows an increase of more than 50 per cent. over last year, almost the entire balcony and dress circle and three-quarters of the parquet having been sold for the entire season. The new Tuesday evening series also has begun with a large number of subscribers.

The services of Mr. Damrosch to music in New York are such that envy itself cannot detract from them. They have recently been emphasized by the fact that in order to retain the invaluable services of Felix Weingartner and to give the public the full benefit of them, Mr. Damrosch has consented to efface himself to a large extent in the conducting of his own orchestra.

Well-Known Conductors Have Trying Experience.

An amusing series of incidents occurred recently at the concert given in Carnegie Hall for the Masonic Sanitarium for Consumptives, when four well-known conductors and a mass of instrumentalists, all volunteers, mixed up matters in a very unique way.

The conductors were Messrs. Herbert, Sousa, Damrosch and Franko. After Mr. Herbert had completed the third in his group of numbers, the "American Fantasy," which the audience had cheered lustily, about forty men rose and left the stage. Subsequently as each conductor came on a group of musicians would make their exit. To relieve the monotony of this proceeding Mme. Lillian Blauvelt sang delightfully the "Una Voce" from Rossini's "Barber of Seville," and was enthusiastically applauded. Gwilym Miles sang with good effect the prologue to Leoncavallo's "Pagliacci," and the Brooklyn Oratorio Society, under W. H. Hall, gave a brilliant performance of the "Hallelujah Chorus."

A New String Quartet.

The Chicago String Quartet is the name chosen by Mr. Kramer for the organization he has formed from players of the Thomas Orchestra. The first concert is to take place Dec. 2.

SOME OF THE WORLD'S BEST ARTISTS HERE.

M. Plançon Says This is His Farewell Visit—Mlle. Bauermeister Dislikes Covent Garden—M. Tiersot, Who Is to Lecture at Harvard, Defines "Rag-Time."

A number of Metropolitan Opera House artists arrived on the French liner *La Savoie* last Saturday, and Mlle. Bauermeister also arrived on the *Campania*.

On the *La Savoie* were Mme. Marcella Sembrich, Pol Plançon, M. Journet, Raoul Pugno, the pianist, and one hundred members of Impresario Charley's French Grand Opera Company, bound for the New Orleans-Havana circuit.

Mme. Sembrich looked exceedingly well, and will open the opera season in "Rigoletto." She will also sing in "Martha" and "Sonnambula," as well as in her former répertoire.

Mlle. Bauermeister, who makes her first appearance as the unfaithful guardian of the jester's daughter in "Rigoletto," will also sing in "The Queen of Sheba." She said she was delighted with her recent testimonial at Covent Garden, London, at which Melba and Caruso sang. She has decided not to sing any more at Covent Garden, however, as the London season is fatiguing, coming as it does immediately after that of New York.

M. Plançon, besides singing in "Faust," will be heard in three new rôles in "Sonnambula," "La Favorita," and "Martha." Thousands will regret to learn that this will be M. Plançon's farewell tour, although he admitted that he did not feel any older than on the day he first arrived here. He positively said that this was not the first one of a series of farewells. "I don't wish to seem to talk like a prima donna," he said, "but I really want to stop singing and enjoy myself."

M. Journet will also sing new rôles in "Martha" and "La Favorita."

Raoul Pugno, the pianist, who comes for his third American tour, will give about thirty concerts, appearing first at Carnegie Hall, New York City, to-day, with the Russian Symphony Orchestra.

M. Tiersot, librarian of the National Conservatory in Paris, also arrived on the *La Savoie*. He comes to lecture before the Alliance Française on Musical Art, and gave the following verdict on rag-time:

"Rag-time is the joke of the muse. It has been taken up with a great deal of success, but it is not lasting. America," he added philosophically, "should have a national conservatory."

Among the stars of the French Opera Company on the *La Savoie* were M. Ferdinand and Mme. Baer-Grandjean, M. and Mme. Fredax, M. Lucas, M. and Mme. Walter Villa.

Season of the Chaminade Club.

The Chaminade Ladies' Glee Club of New York City will begin the season of 1905-6 with new officers and an unusually attractive programme for its three concerts. Mrs. George Hills Iler succeeds the retiring president, Mrs. Stuart Hull Moore, whose eligibility for that office ceased after serving three terms. The other officers of the club are: Vice-president, Mrs. Fred H. Baldwin; secretary, Mrs. George Allison Logan; treasurer, Mrs. Stanley W. Husted.

Mrs. Emma Richardson Kuster, under whose artistic guidance the club has reached its high standard, will be ably supported by Mrs. Amelia Gray Clarke, as accompanist. Three concerts will be given at the Pouch Gallery on the evenings of December 12, February 13, and April 24. Besides the concerts a new departure will be two afternoon social musicales.

Italian Opera at San Francisco.

San Francisco has been enjoying a big season of Italian opera: "Lucia," "Dinorah," "La Bohème," "La Traviata," "Norma" form the repertoire, with Tetrazzini, Bazelli and Gregoretti as star performers.

The operas are given at the Tivoli Theatre.



The Pianola in the Famous Old Wartburg Castle.

IT is interesting to find an instrument so typical of this progressive age as the Pianola installed in such a center of historical and musical interest as the famous old Wartburg Castle.

It would seem that there are no conditions or surroundings in which the Pianola may not appropriately take its place. For example, a Pianola Piano has just been ordered for the Flagship "West Virginia," which brought President Roosevelt up the Atlantic Coast. When Peary set sail for the North Pole, an admirer presented him with a Pianola Piano. At the time of the Transatlantic Yacht Race, it was found

that the yachts finishing first and third carried Pianola Pianos.

The Tsar of Russia has a Pianola in his Winter Palace. Every member of the English Royal Family has a Pianola. The Pope and Alfonso XIII. of Spain are not only owners of Pianolas, but have granted Warrants of Appointment to the manufacturers. Prince Fushimi, a relative of the Mikado, and whose tour through this country attracted much attention, secured a Pianola shortly after his return to Japan.

Other recent purchasers of the Aeolian Company's instruments include H. R. H. the Princess of Roumania, who ordered an instrument in special case for Christmas delivery; Lord Northcote, the Governor-General of Austria; the Republic of Salvador (ordered for the Government Palace); Sr. E. Portela, Minister of the Argentine Republic, who bought a Weber Pianola Piano on his way to Washington; as well as many persons of local prominence in social, financial and commercial circles.

That the Pianola has become a *universal* instrument must be apparent to even the most casual observer. Its popularity is world-wide and its sale extends to the furthest corners of the globe. *No home which can afford a piano can be considered complete without a Pianola or Pianola Piano to-day.*

THE AEOLIAN COMPANY, Aeolian Hall, 362 FIFTH AVENUE, NEAR 34th STREET, NEW YORK



Fra Albertus tells the following story in *The Philistine*:

"Do you have music at dinner?" asked Richard Mansfield of the landlord.

"Oh, yes, indeed," was the proud reply.

"Thank you," said Richard, "you are an honest man—often I am deceived by the musicians being concealed until it is too late. James, look you to our luggage!"

Vigna's Patriotism.

They were taking a straw vote at the Metropolitan on the afternoon of election day. Several of the foreign stars, having put up election bets with their American friends, wanted to know what it was all about, and especially what was meant by all those newspaper pictures of "il ballo Americano" and the double cross operation known as "splitta da tick."

"La stella mia!" sang Sig. Caruso as he placed his fat thumb on the Democratic column. "I vote-a Meester Ma Clella. He-a star. I-a star. All-a star!"

Sig. Scotti interposed with all the scorn of one who had declared intentions of becoming naturalized from a baritone into a voter.

"I s-s-shall think I v-v-vote for Signor Giarome," he said.

It was the screaming Eagle that caught Arturo Vigna's eye. The little conductor of Italian opera gave up making an American of himself long ago because in spite of his boyish stature he was too grave and settled of demeanor to begin life over and grow up with the country of any race but his own. Vigna chose the first column of the blanket ballot. Said he:

"I vote-a da bigga bird!"—*N. Y. Evening Sun*.

Visiting Tourist (to rural inhabitant)—Are you a native of this place?

Inhabitant—Am I what?

Tourist—Are you a native?

Inhabitant's Wife (appearing on the scene)—Ain't ye got no sense, Rube? He means, wuz ye livin' here when ye wuz born, or wuz ye born before ye began livin' here?—*Harper's Weekly*.

"Yesterday I went to the theatre."

"What was the play, Abigail?"

"A nice play, 'The Merry Wives of Windsor.'"

"Oh, yes, Windsor is a very fine writer, isn't he?"

Mr. Noddle—See, that is a portrait of my wife when she was a bride.

Mr. Toddle—Well, then, you must have a very modest wife; mine would have had the gown painted over so that it would be in style.—*N. Y. Staats-Zeitung*.

The Merchant (to applicant)—Where did you work last?

The Office-Boy—For de Gotham Life Insurance Comp'ny.

The Merchant—How'd you come to quit?

The Office-Boy—One day de president patted me on de head an' advised me ter be honest an' never tell a lie an' I snorted right out in spite uv meself!—*Brooklyn Life*.

Mother (showing her five-year-old son a picture of him taken when he was two years of age)—See, Harry, that is the way you looked three years ago.

Harry—Was I a little girl then, mamma?—*N. Y. Staats-Zeitung*.

"Don't take it so hard, Mr. Playnman," said the young woman, mockingly. "There are other girls, you know. There's Lil Gumplins, Sallie Plimborn, Kate Isnogles, and Fan Billiwink. Any one of them would make a better wife for you than I would." "I know it," he said, swallowing a lump in his throat, and turning to go. "If any one of those four girls had said yes, do you suppose I would ever have thought of coming here for a wife?"—*Chicago Tribune*.

M. MESSAGER PLEASED

POPULARITY OF "VERONIQUE" IN NEW YORK DELIGHTS HIM.

Prefers the French Text to the English Libretto—Dislikes New York Architecture—Eager to Return to America to Learn More About this Country.

André Messager, who arrived in New York on the Oceanic for the initial performance of his "Veronique," when seen at the Hotel Astor expressed himself as delighted with the performance which is now going on at the Broadway Theatre, remarking, however, that the French text is



ANDRÉ MESSAGER.—THIS POPULAR COMPOSER AND CONDUCTOR HAS JUST VISITED NEW YORK TO WITNESS THE PRODUCTION OF HIS LIGHT OPERA SUCCESS "VERONIQUE."

much more in accordance with the music and of such a nature as to make it more sprightly.

The genial composer is about fifty years of age, with sharp features, a thin nose, grayish hair, vivacious blue eyes, and a very mobile facial expression. All his *maitien* is that of a refined nature. As our conversation rolled on in French he was enabled to give vent to the volubility which characterizes his race.

"Yes," said he, "I spend the greater part of my time in France, my presence in London being required there only during the opera season, between May and July."

Speaking of New York from an artistic point of view, the "Maitre" does not conceal the bad impression produced by the great variety of buildings. "If some one gets it into his head that a twenty-five story building is required for certain purposes, up it goes, no matter what kind of a *masure* may be alongside of it."

What is your opinion of the *motu proprio* in relation to Catholic Church music? "Oh! I must say that I have none, although I was organist for ten years. I was never attracted in that direction, and that for a very good reason: the better class of religious music has always been rebuked by the French clergy. I must, however, give credit to Vincent d'Indy and Charles Bordes for raising the standard with their schola cantorum of late years."

Monsieur Messager visited Boston and took a flying trip to Niagara Falls; he regrets his inability to visit Canada, owing to his pressing engagements on the Continent.

The author of "La Basoche" and "Les P'tites Michus" is very anxious to revisit America, and get a more extended knowledge of this country. He is now on his way over to England, and, after a short stay in London, will return to France—"mon pays, mes amours!"

"Speaking of Vincent d'Indy," said M. Messager, with a wink in his eye, "he is a good friend of mine, but I cannot agree with his ideas—his extreme ideas. As an example d'Indy opens his treatise of harmony, a new work, by saying: 'One cannot be a good composer of religious music unless he is a Catholic.' If Bach is cited, he explains that this great composer belonged to a section of the Protestant religion whose tendencies and ideas are in close touch with Catholicism."

"The French Government expends large sums yearly for the Opéra, and the Opéra

Comique. One of the obligations of the director is to put on some new works. Notwithstanding this substantial aid, there has not been a successful new production at the Grand Opéra for years. Erlanger's "Le Fils de l'Etoile" was a failure. "Louise," Charpentier's great success at the Opéra Comique, has been the only work added to the répertoire for a long while, with Debussy's "Pélis et Mélisande."

"In other countries, composers do not seem to fare any better. Humperdinck had all eyes turned upon him when he composed 'Hänsel und Gretel'; he has been unable to follow up this fine work by another. Mascagni produced the 'Cavalleria Rusticana,' but cannot be reckoned with any more as a composer. Puccini's works obtain more favor."

M. Messager sailed for Europe on Wednesday, on the Baltic.

NATIVE WORKS AT THE METROPOLITAN.

Would Mr. Conried be Willing to Produce an American Grand Opera?

A correspondent of the New York *Mail* in Germany offers \$1,000 to any one who will prove that the Metropolitan Opera Company is eager to produce an American opera. He writes: "During the past three seasons I have learned, first, that the Conried Metropolitan Opera Company positively refuses to consider any reference to performances of operatic works by American composers, and, second, that it cultivates in its repertoire only such works as have had successful performances at some of the European centres."

Mr. Conried's well-known interest in American works leads one not to put too much stock in such an opinion as that above expressed. Mr. Conried has expressed his eagerness to produce a native opera whenever one of sufficient merit is written, and no one will question his sincerity. The only question must be whether he is right in his judgment that a great native opera has not yet been composed.

The National Conservatory.

Mrs. Jeannette M. Thurber's National Conservatory of Music has started its twenty-first season and moved into more commodious quarters at 47-49 West Twenty-fifth Street, New York.

The founder and president of the institution, Mrs. Thurber, announced at the opening ceremony that plans are being considered looking toward the establishment in Washington, D. C., of the headquarters' officers of the conservatory, together with a post-graduate branch of the school. Branches may also be established in other great cities, such as Chicago and San Francisco.

Mme. Lillian Blauvelt is a graduate of this institution.

A Première in Paris.

"Miarka," by Alexandre Georges, performed for the first time at the Opera Comique on the 9th instant, has not yet been classified; it is not an opera, nor a musical comedy. It is as pretty a piece as ever was produced, containing a series of songs strung together by a number of *récitatifs*. Miarka is a little Bohemian, educated by La Vouge, an old witch, whose ultimate wish is accomplished at her death bed by making her protégée the wife of the King of Bohemians. M. Périer, as the suitor, gave an excellent interpretation. The poem was written by Jean Richepin.

The Irish Ladies' Choir.

The Ladies' Choir of Dublin is an organization of twenty-six young women under the direction of Mrs. Cosslett-Heller, who has trained them so successfully that they won many prizes at the Irish singing festivals.

Since their opening concerts in New York City they have been singing throughout the Eastern States, including Boston, Worcester and Albany, and have been applauded wherever they have appeared. The choir expects to go from the Atlantic to the Pacific Coast.

TO RETURN TO AMERICA

BESSIE ABBOTT AND GERALDINE FARRAR WILL LEAVE EUROPE.

Both These Young American Singers Have Achieved Foreign Triumphs in Grand Opera—They Are to Sing in This Country.

Miss Bessie Abbott, who has been successful in grand opera in Paris, and Miss Geraldine Farrar, prima donna at Berlin, are both about to return to the country of their birth.

Miss Bessie Abbott, the successful young American soprano of the Paris Grand Opera, is to sail for this country December 1. Her first American concert tour will open December 17 with the New York Symphony Orchestra in Carnegie Hall, New York, in one of its regular concerts.

Miss Abbott has lately been honored by President Loubet with the decoration of an "Officier d'Académie." She has frequently sung Juliette to the Romeo of Jean de Reszke.

An American girl who has won great success in Europe as an opera singer is Miss Geraldine Farrar, whose home is in Melrose, Mass. She has won great praise in Paris and Berlin. Mr. Conried has signed a three-years' contract with her, for an engagement at the Metropolitan Opera House, beginning October, 1907.

Miss Farrar has written to a friend in Massachusetts that she will return to America very shortly. Her plans are not stated.

She studied with Lilli Lehmann, and is a protégée of Melba. She created the Amica of Mascagni, and has captivated the courts of Europe with her voice.

Opening of New York Concert Season.

Gwilym Myles, baritone, and Miss Minnie Coons, pianist, opened the New York musical season with two recitals. The former received an enthusiastic reception in Mendelsson Hall, October 31, the audience applauding more particularly the songs which required a large tone. His voice is delightful in quality throughout its wide range.

Miss Coons, assisted by the New York Symphony Orchestra, November 2, proved herself to be a promising young pianist. A large and friendly gathering of hearers listened throughout with great interest. Miss Coons has a considerable amount of taste and technique, but her playing has been said to lack warmth and color, which is excusable when her youth is taken into consideration.

Mr. Van der Stucken's Selections.

The Cincinnati Symphony Orchestra announces among the works to be presented this season: Strauss, Symphonic Fantasy, "In Italy"; Sibelius, "The Swan of Tuonela"; Bruckner, Symphony No. 4; D'Indy, "Le Camp de Wallenstein"; Loeffler, "La Mort de Tintagiles"; Beethoven, Seventh Symphony; Strauss, "Till Eulenspiegel"; Berlioz, Symphony, "Harold in Italy"; Cesar Franck, Symphony in D minor; Tirindelli, Symphonic poem, "Tragi-Commedia"; Jean Bloch's "Triptyque Symphonique."

Vogue of a Boston Violinist's Works.

Charles Martin Loefler's symphonic poem "La Mort de Tintagiles" is finding an encouraging vogue with the directors of leading orchestras in Europe and America. The work now is scheduled for performance by Mottl in Munich, Mahler in Vienna, Nikisch in Leipzig, Ysaye in Brussels, Damrosch in New York, Gericke in Boston and New York and Scheel in Philadelphia. "La Villanelle du Diable," another of his compositions, will be given in Berlin this winter by Strauss.

The Volpe Symphony Society of New York, Arnold D. Volpe, conductor, announces a series of three Thursday evening symphony concerts at Carnegie Hall, on January 4, February 22 and March 29. The aim of this society is to offer the public, at a moderate charge, the best symphonic music, as well as to introduce to the public young American soloists of promise.

CLEVELAND CONCERT SEASON.

Many Leading Soloists to Appear This Winter.

Emil Paur will appear not only as conductor, but also as soloist, at the first symphony concert, November 23, of the season in Cleveland.

The Pittsburg Orchestra, under the direction of Emil Paur, and the Cincinnati Orchestra, under the baton of Frank Van Der Stucken, will divide the Cleveland season, as in former years.

At the second concert Aloys Burgstaller, the German tenor, will appear as soloist with the Cincinnati Orchestra. The remaining dates are as follows: Jan. 4, Pittsburg Orchestra, Mme. Gadski, soloist; Jan. 18, Pittsburg Orchestra, Elsa Ruegger, cellist, soloist; Feb. 6, Pittsburg Orchestra and Rubinstein Club of Cleveland, in music to "Midsummer Night's Dream," read by George Riddle; Feb. 26, Muriel Foster, soloist; March 13, seventh and last concert, Pittsburg Orchestra, Rubinstein Club, and Singers' Club, presenting Gounod's "Faust," in concert form, soloists, Ellison Van Hoose, Faust; Herbert Witherspoon, Mephistopheles; Felix Hughes, Valentine; Mrs. Seabury C. Ford, Marguerite; Miss Genevieve Wheat, Siebel and Martha.

Schumann-Heink Leaves "Love's Lottery."

Mme. Schumann-Heink signed a contract with Mr. Henry Wolfsohn, of New York, last Monday, to appear for the next two seasons in concert, oratorio and scenes from grand opera. She will retire from comic opera on Dec. 2, and will rest until spring, appearing in only a few cities until the regular season opens about Sept. 15, 1906.

Until recently Mme. Schumann-Heink appeared in the comic opera "Love's Lottery." A new comic opera, the music of which was to have been written by Julian Edwards, had been announced for production this fall, but Mme. Schumann-Heink's retirement from the comic opera stage upsets these plans.

New Haven Symphony Concerts.

The New Haven Symphony Orchestra, of which Prof. Horatio Parker is conductor, gave the first concert of its series of five Nov. 7 in New Haven. The dates for the remaining four are Dec. 12, Jan. 16, Feb. 20, and April 3. A few of the compositions to be heard during the season are: Goldmark's overture "In Spring"; Elgar's "Chanson de Matin," and "Chanson de Meit"; Handel's "Water Music"; Wagner's overture to the "Flying Dutchman"; Schumann's Symphony in B flat major, op. 38; Beethoven's overture to "Coriolanus" and Symphony No. 4 in B flat major and a symphony of Tschaikowsky's.

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EAMES' CONCERT TOUR

THE POPULAR PRIMA DONNA ENJOYS TRAVEL.

Her Contract Calls for Only Three Performances a Week—Will Shortly Appear in Grand Opera in New York—Her Personality a Strong Factor in Her Success.

Emma Eames is now touring the country from Atlantic to Pacific. Having already sung in Salt Lake City, Minneapolis, and other Western cities, she will sing in Buffalo November 22, and will reach Boston in December for a concert December 9. New York is the last place on her list.

Mme. Eames is enjoying her trips across country, and she spends much time in her observation apartment.

She sings but three nights a week, this being her stipulation when she agreed upon a concert tour. "I owe the public my best," she said when an effort was made to overrule her objections to five or six concerts a week, "and my best I cannot give if I am physically or vocally tired." So it was three nights a week or nothing, and the managers ceased making objections to the prima donna's strongly emphasized provision limiting the number of performances a week. Even the clamoring public, which is trying to get an extension of her tour, has been unable to shake her resolution, for she is booked for grand opera in New York shortly, and there is no chance of prolonging her concert engagement beyond the time originally planned, a season of ten weeks, three concerts a week, in thirty of the large cities.

Personality has as much to do, perhaps, with a singer's success as voice. Emma Eames has that rare personal magnetism which wins every heart. She is a beautiful woman whose grace of style, shown in a thousand pretty allurements, compels admiration even before her voice is heard. Add to this the delight that comes from listening to a voice of unusual purity and sweetness, and with a freshness not spoiled by a long and arduous season of grand opera, and one will understand the transports that have characterized the Eames audiences on this, her first concert tour.

Mme. Eames has with her a concert company of unusual strength and renown. There is the young Spanish baritone, Emilio Gogorza; the famous 'cellist, Joseph Hollman, and the well-known composer-pianist, Amherst Webber, whose recently produced opera, "Florella," has set all London agog.

What Foreign Musicians Are Doing.

Carl Reinecke will play in public at one of the Gewandhaus concerts, Leipsic, on the occasion of the Mozart celebration. He is eighty-two years old.

Julien Tiersot, one of the foremost French writers on musical subjects, and librarian of the Paris Conservatoire, will lecture at Harvard this winter in the course of the Alliance Française.

Boris Hambourg, a twenty-year-old 'cellist, appeared at Beethoven Hall, Berlin, last month, creating a very favorable impression in works by Tschaikowsky, Bach, Marcello, Boccherini, Handel and de Swert.

Leopold Godowsky, the well-known pianist, has made a tour of Holland and is now giving concerts through Russia.

Dr. Otto Neitzel gave the first of his lecture recitals in Beethoven Hall, Berlin, October 22; the second to be given the 19th of November, and the last the 19th of February.

Edouard Risler, who made a triumphal appearance at the first Lamoureux concert in Paris, has hied himself back to solitude in order to memorize Beethoven's thirty-two sonatas, which he will play in Paris in a series of nine concerts.

Weingartner to Conduct Four New York Symphony Concerts.

Felix Weingartner will visit America to conduct the concerts of the New York Symphony Orchestra, Walter Damrosch, conductor, January 14 and 16, and February 4 and 6. The list of soloists for the season includes Reisenauer, Campanari, Kubelik, Joseffy, Bessie Abbott, Rudolph Ganz, and others. There are eight Sunday afternoon and eight Tuesday evening concerts, the programme for each Sunday being repeated on the following Tuesday.

The novelties include two Bach suites, a Beethoven trio for wood-wind, an introduction and allegro for strings by Elgar, an "Italian Serenade" and a symphonic poem called "Penthesilea" by H. Wolf, and a fantasy by Ysaye. C. M. Loeffler, of the Boston Symphony Orchestra, will play the viol d'amore in his own work, "The Death of the Tintagiles," at one of the concerts.

Caruso to Sing in French.

Signor Enrico Caruso has been spending quite a lot of time on French "diction." He has sufficiently mastered the language to launch out in "Faust" and "Carmen" shortly. Patrons of the Metropolitan will anxiously wait to hear "Salut, demeure chaste et pure."

INDIAN MUSIC STUDIED.

A New York Women's Club Takes Up This Subject.

The Musical Study Club of New York held its first meeting of the season recently at the home of Miss Lucia H. Bender, No. 125 West Ninety-fifth Street. A paper on Indian music was read by Miss Bender. Miss Frye sang the Indian song, "Silver Wheels"; Miss Vega Vesterdahl played the Wigwam dance, and Miss Linderchoel rendered a piano solo entitled "The Sun Dance." The following officers have been elected for the coming year:

President, Miss Edith Martyn; Vice-President, Mrs. Vega Vesterdahl; Second Vice-President, Miss L. I. Jeroloman; Secretary, Miss Carolyn Frye; Treasurer, Miss Norma Sauter.

The active members of the club are Miss Bender, Mrs. Bradley, Miss Carpenter, Miss C. Frye, Miss E. L. Hubbard, Miss A. House, Miss Lockley, Miss Maude Kurr, Miss Bertha Spooner, Miss Eva Murphy, Miss M. Murphy, Miss Pratt, Mrs. Vesterdahl, Miss L. I. Jeroloman, Miss Norman Sauter, Miss G. Fancuilli, Miss Linderchoel, Miss Cora Hart and Miss Martyn. Mrs. Theodore Sutro is an honorary member.

The next meeting of the club will be held at the studio of the Southern contralto, Mrs. Margaret Ward Bell, Carnegie Studios.

Young People's Concerts in New York.

The New York symphony concerts for young people, given Saturday afternoons, enter this year upon their eighth season. At these concerts it is the custom for Mr. Frank Damrosch, the leader, to precede the orchestral selections by brief suggestions and explanations of their poetic and musical contents. While there is always a generous sprinkling of young people, older music lovers go to have the music explained to them.

The programme for the opening concert, November 26, in Carnegie Hall, includes Beethoven's Seventh Symphony, a piano solo by Stojowski, and Goldmark's "Sakuntala" overture. At the second concert, December 16, the choir of the Musical Art Society will sing the old German Christmas song, "Stille Nacht, heilige Nacht," a motet by Palestrina, and other works. The other dates are January 6, February 10 and 24, and March 31. Henri Marteau will be the soloist February 24. The last concert will be devoted exclusively to Wagner.

The Habelmann Testimonial.

The fiftieth year of the operatic work of Theodore Habelmann will be commemorated by a financial testimonial, a committee for that purpose having been appointed in New York City.

Mr. Habelmann made his first appearance in opera in Germany in 1854; coming to this country in 1863, he remained fifteen years, singing continuously in German, Italian and English opera companies, during which time he had the distinction of creating the part of Lohengrin (1871) and many other now well-known rôles.

Returning to Germany for two years' study of stage management, he next appeared here under Anton Seidl as assistant stage manager of the German Opera company at the Metropolitan Opera House. In 1887 he became stage director of the Metropolitan, and held the position until 1891, after which he was director general at Breslau, being specially invited to arrange the "Grand Tournee" of artists and operas in the Imperial Theatre, St. Petersburg. From 1900-1902 he was again stage director at the Metropolitan, under Maurice Grau. Since then Mr. Habelmann has been devoting his time to the coaching of advanced students in opera, having arranged a stage in his own home for the purpose.

Conductor Introduces Better Methods.

Fritz Scheel, the accomplished conductor of the Philadelphia Orchestra, has changed the methods followed in the rehearsals of the Orpheus Club of Philadelphia. Instead of sitting on a platform and directing in a perfunctory manner, he walks in and out among the men, criticizing, praising, and making them go over a bar until it is well sung. The dates for the Orpheus Club concerts are December 9, February 17, and April 28.

Mme. Lankow Recovering.

Word has been received in New York that Mme. Anna Lankow, well known here and in Germany as a vocalist and pianist of note, is recovering from her recent serious accident in Naples, Italy, and hopes to be able to sail for New York before long.

Symphony Concert in Big Auditorium.

Walter Damrosch will try the experiment of giving a symphonic concert in the huge Hippodrome, New York, to-morrow (Sunday) evening. The middle part of the programme will be made up of Wagner selections.

JEAN GERARDY, THE BELGIAN 'CELLIST, GETS SOME ADVICE AT A WELCOMING DINNER.



Jean Gerady, the Belgian 'cellist, was given a dinner at the Café Martin in New York on the night after his arrival from Europe. To quote a line on the menu, he came here "to meet a few of his American friends, \$ \$ \$ \$ \$." The *World*, speaking of the event, said that this phrase explained why allusions to graft were so frequent in the speeches of welcome to the artist.

Victor Flechter, the violin-maker, warned

the guest of honor of the violin manufacturers' graft, calling his attention to the quality of horsehair some of them use in their bows, and Louis Blumenberg said he was sure it would be a case of graft for the public when Gerady plays and he gives his hearers more than full value.

Harry Rowe Shelley, the well-known composer and organist, told a story how his old teacher Dvorak was cheated out of his

just royalties by a crafty publisher, while Henry Junge, with the house of Steinway, said the only mistake Gerady had ever made was to have preferred the 'cello to the piano, thereby losing the opportunity to obtain a money consideration for playing the instruments of any special manufacture.

Manager Johnston brought out the interesting information that he had done all he could for Gerady, even to the extent of

procuring an American wife for him before his arrival.

Other bright speeches were made by Mr. Vorhaus, Arnold Daly's attorney; by Publisher Strauss of the *Globe*, Maurice A. Kraus and Charles O. Maas. The last named said that Ysaye and Gerady have been a great aid to the musical inspiration of the young American. However, what Gerady said has not been made public.

FOR OPERA COMIQUE

HEINRICH CONRIED'S NATIONAL THEATRE IN NEW YORK CITY.

Subscription of \$3,000,000 Received and Land Purchased—While Plays Will Have First Place, Opera Comique Will be Given Twice a Week—Best Singers to be Heard in Best Operas of the "Mignon" Variety in a Magnificent Building.

The projected National Theatre in New York, for which thirty wealthy New Yorkers have subscribed \$100,000 each, will occupy an important place in the musical life of the city. While it is intended to elevate dramatic art and taste in America, Mr. Conried, who will be its director, will also give operatic performances.

The season will be thirty weeks. There will not be any long runs. Ten plays will be produced the first year: ten each year following. And on two nights each week there will be opera comique—not "comic opera," as Broadway unhappily knows it, but genuine, delightful opera comique, with artists drawn from Paris, Berlin, Vienna, and other foreign cities, as well as home-singers and a contingent from the Metropolitan Opera House.

A lot on Central Park West, between Sixty-second and Sixty-third Streets, has already been bought by the financiers interested, who include Clarence Mackay, Henry Morgenthau, James Speyer, James Stillman, Daniel Guggenheim, and many others.

At least a year will be occupied in the construction of the building, which will be a magnificent one. The foyer will be one of the finest art galleries in the country. There will be thirty boxes, none of which can be permanently owned unless the applicant has been accepted by a committee of women, prominent in New York society.

Mr. Conried has announced that six hundred twenty-five-cent seats will be reserved at all performances for students.

"It would be practically impossible in this country to obtain a govermental subsidy for a theatre," Mr. Conried told a New York newspaper. "I do not expect to make a financial success of the National Theatre immediately, and the men who are to be interested in the project are not assisting me with any view to increasing their fortunes. The theatre will soon be self-supporting, and that is all that is desired."

A rumor was circulated before the details of the National Theatre project were published, that Frank Damrosch was contemplating the purchase of a site for a new opera house of his own, and that this building would be the permanent home of his New York Symphony Orchestra. It was said that a lot had actually been selected at the corner of Central Park West and Sixtieth Street.

LILLIAN BLAUVELT IN A NEW OPERA.

Her Appearance in the "Rose of the Alhambra" an Important Event.

Mme. Lillian Blauvelt, whose picture appears on our first page, began her starring tour in the new light opera, "The Rose of the Alhambra," at Rochester, N. Y., last Wednesday. She will follow Otis Skinner who is at present on the road in the South, in an engagement at Wallack's Theatre, New York.

Mme. Blauvelt sang at a Sunday afternoon charity concert in Carnegie Hall three weeks ago, generously contributing her services to aid the Masonic Sanitarium for Consumptives. The official programme contained these words:

"To that great artist, but better than that, to that good, generous-hearted woman, Mme. Lillian Blauvelt, we find it impossible to express our appreciation. Though greatly overwhelmed by rehearsals she gladly volunteered her services in the name of sweet charity. Sublime as she is in art, she is more sublime in mercy."

The score of Mme. Blauvelt's new production has been supplied by Lucius Hosmer, a musician of good reputation. She is under a three-years contract with F. C. Whitney to sing in light opera.

Miss Vierheller Scores a Success in Her Home City.

The first concert of the Pittsburgh Mozart Club was given in Carnegie Hall, Pittsburgh, November 7. Miss Amanda Vierheller received an enthusiastic welcome, and was applauded especially in the solo "Hear Ye, Israel." The choral body of two hundred voices gave some excellent examples of chorus singing. This was the ninth performance which the club has given of Mendelssohn's "Elijah." The Pittsburgh Orchestra played the accompaniments excellently. The next programme will be the annual Christmas performance of "The Messiah."

Miss Vierheller, who has gained great success abroad in "Der Freischuetz" and several other operas, has just returned to Pittsburgh, her home city. She is to sing important roles in America.

Three Hundred Applicants for New England Conservatory Scholarships.

The free scholarships this year at the New England Conservatory of Music, Boston, have been won by Miss Freida J. Hill, Thomas J. Fitzgerald, Grace J. Pierce, Bernard McLaughlin, and Adolphus Moss. At the examinations there were nearly 300 applicants. In these scholarships the students are afforded an excellent opportunity to cultivate the voice under the system of training at the Conservatory. The student is entitled to a lesson of one hour twice a week, for almost the full school term.

MARIE HALL'S DEBUT

SHE IS HEARD BY A LARGE AUDIENCE AT CARNEGIE HALL.

Show Herself Possessed of a Brilliant Technique
—A Little Deficient in Magnetism.

Concerto Tschaikowsky
Concerto in D major Paganini
Introduction and Rondo Capriccioso St.-Saëns
Miss Marie Hall, Violinist.

At Carnegie Hall, New York, on Wednesday evening, November 8, Miss Marie Hall, the English violinist, made her debut before an American audience. The large throng present represented many of the leading musicians of New York City, musical managers and society people, who occupied the boxes and presented a brilliant spectacle.



MARIE HALL, WHO ROSE FROM A STREET PLAYER TO BEING ACKNOWLEDGED ENGLAND'S LEADING GIRL VIOLINIST.

The violinist was assisted by Walter Damrosch and the New York Symphony Orchestra. She is a young English woman, who looks from eighteen years to twenty-one years of age, very slight in appearance and dignified and gracious in manner.

Despite occasional short reaches for the highest tones in the Tschaikowsky concerto and the double stopping in the Paganini concerto, which was not clean or in time in the most rapid and difficult passages, her technique is superb, although not marvelous. Her bow arm is supple and at the same time firm.

Altogether Miss Hall is a technically well equipped virtuoso, with a full, large liquid tone of much beauty. She is an intelligent musician with great talent.

In the St.-Saëns number her playing was technically excellent, excepting at times uneven in tempi, but it lacked in breadth and delicacy.

Walter Damrosch and the New York Symphony Orchestra played the accompaniments accurately and acceptably, and rendered in a finished manner the "Mignon" overture and the Procession from the "Harold" symphony.

The press comments were:

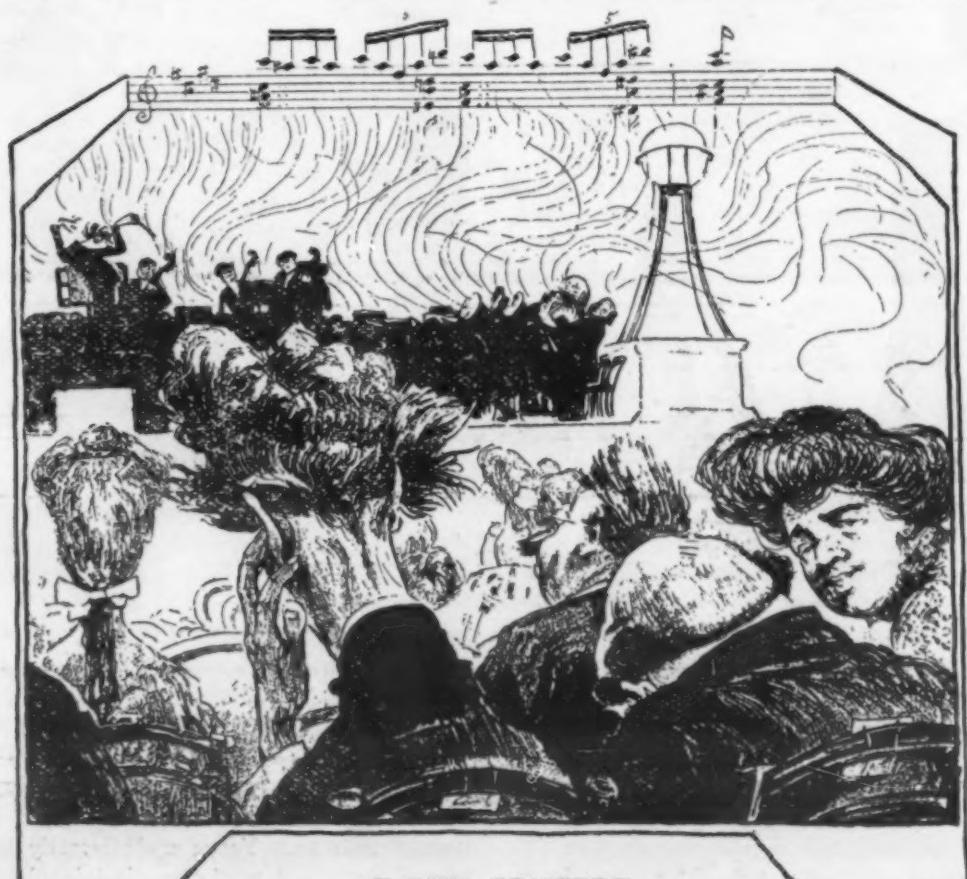
New York Tribune—"Gratifying her taste, but there was no large proclamation of an artistic evangel."

New York Times—"An extremely brilliant technical performer."

New York Herald—"Not only a technique which is well-nigh flawless, but a petite tone of rare beauty."

A Mozart Celebration.

Everywhere in Europe opera houses and orchestras are preparing to celebrate the one hundredth and fiftieth anniversary of Mozart's birth, which falls January 27, 1906. The Vienna opera intends to commemorate it by the first performance of a new "stage version" of "Don Giovanni," as revised by a local adapter. Possibly Mozart, who knew something himself about the stage, even if he did live in the eighteenth century, might not feel too highly complimented by that sort of tribute. Another approaching musical anniversary is the centennial of the first performance of Beethoven's "Fidelio," November 20, 1805, at Vienna.



Wife—DON'T GO TO SLEEP, DEAR.
Husband—HOW CAN I WITH ALL THAT NOISE?—*Meggendorfer Blätter*.

THE NEW YORK MUSICAL ART SOCIETY.

The Programme of the First Concert in December.

Ten or a dozen years ago the Musical Art Society of New York, founded by Frank Damrosch, began the cultivation of a kind of music with which only a small minority of the public was familiar. But the pure, noble form of art which it studies has now won it a position of distinction, and other societies have been organized in other cities, more or less closely copied after it.

The first of the two concerts of the Musical Art Society this winter will occur December 14 at Carnegie Hall, with the following programme:

PART I.	
Salve Regina.....	Palestrina
Antiphonal Motet for three choirs.	
Hodie Christus.....	Nanini
Herr, wie lange.....	Georg Schumann
PART II.	
Das trunken Lied, from Nietzsche's "Zarathustra"	Oscar Fried
For Soli, Chorus and Orchestra.	
Mach mir ein lustig Liedlein.....	H. Chr. Haiden
Herbst.....	Akimenko
Morning, Noon, Evening, Night.....	Lassen
Quartet, Op. 92.....	Brahms

Symphony Concerts at Los Angeles.

LOS ANGELES, Cal., Nov. 14.—Rehearsals are now in progress here for the opening concert to be given by the Los Angeles Symphony Orchestra, under the direction of Harley Hamilton, at the Mason Opera House. The dates for the six concerts are December 1, January 5, February 2, March 2, March 30, April 27.

The Apollo Club of this city will give "The Messiah" during the present season, and rehearsals are now going on.

Los Angeles will enjoy four historical concerts to be given this winter by the newly formed Beethoven Trio: Mr. Muskat, violin, Mr. Bierlich, 'cello, and Miss Johnson, pianist.

Emil Sauret, the eminent violinist, is expected in this city for a concert about the middle of December.

A Montreal Composer's Requiem Mass.

G. Couture, for twenty years conductor of the now defunct Montreal Philharmonic Society, has composed a requiem for male voices which was sung recently at St. James' Church, Montreal, where he is choirmaster.

In conformity with the Pope's decree governing church music, no repetition of words is made, but the music expresses the inner meaning of the service most vividly.

The "Dies Irae," the "Sanctus" and the "Agnus" are most conspicuous in their effect. A peculiarity of this mass is that it contains every component part of the requiem from the "Subvenite" to the last "Kyrie," which follows the "Libera."

A New Organist at Bar Harbor.

LAWRENCE, Mass., Nov. 13.—Lindley H. Varney has resigned his position as organist at Grace Church here to accept an offer from St. Xavier's Church of Bar Harbor, Me. Mr. Varney is a New England conservatory man, a pupil of Wallace Goodrich, Chadwick and Proctor. He will begin his new duties December 1.

President Lamberton of the Rochester Park Board, at a recent meeting of the Maennerchor Liederkranz and the Park Band, said that he hoped to introduce vocal music and several concerts with choruses in the parks of Rochester next year.

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NEW YORK OPERA SEASON

AN ATTRACTIVE LIST OF PERFORMANCES ANNOUNCED.

Singers for the First Week Cannot be Surpassed—Humperdinck Here to See His Own Opera—Conried Watching for New Talent.

The announcement of the first week of the Metropolitan Grand Opera in New York is exceptionally attractive. Humperdinck's exquisite "Hänsel und Gretel" is a charming novelty, and Mme. Louise Homer sings the part of the Witch at the request of the composer himself, who will be here to see his work presented.

Besides Nordica, Sembrich and Bauermeister in the first week, not to mention Caruso, Plançon, Dippel and others, we shall have two sopranos who are products of America, rather than Europe. Mme. Rappold, a Brooklyn woman, whom Mr. Conried discovered recently and determined to trust in leading rôles, has been assigned the part of Sulamith in "The Queen of Sheba." Mme. Jomelli, one of the pupils of Mr. Conried's opera school, is to take the part of Elisabeth in "Tannhäuser." Both these announcements occasioned surprise and show that the enterprising director of the Metropolitan is on the lookout for new talent.

The programmes and casts for the first week are as follows:

Monday evening, November 20, Ponchini's masterpiece, "La Gioconda."

Gioconda	Nordica
Laura	Louise Homer
La Cieca	Jacoby
Enzo	Caruso
Barnaba	Scotti
Alvise	Plançon
Zuane	Begue
Cantore	Dufrèche
Isepo	Paroli
Conductor	Arturo Vigna.

Wednesday evening, November 22, Goldmark's "Queen of Sheba."

Assad	Knot or Dippel
Solomon	Van Rooy or Mme. Jacoby
Baal Hanan	Muehlmann
High Priest	Blass
Queen of Sheba	Edyth Walker or Miss Fremstad
Sulamith	Rappold
Astaroth	Alten
Conductor	Alfred Hertz.

Friday evening, November 24, "Rigoletto."

Gilda	Sembrich
Maddalena	Homer or Mme. Jacoby
Giovanni	Bauermeister
Contessa	Mapleson
Il Duca	Caruso
Rigoletto	Scotti
Sparafucile	Journet
Monterone	Muehlmann
Marullo	Begue
Borsa	Paroli
Ceprano	Gredler
Conductor	Arturo Vigna.

Saturday matinee, November 25, Humperdinck's "Hänsel und Gretel."

Gretel	Alten
Hänsel	Abaranell
The Witch	Louise Homer or Mr. Reiss
The Mother	Weed
The Little Sandman	Moran
The Little Dewman	Glanville
The Father	Mr. Goritz
Conductor	Alfred Hertz.

Saturday evening, November 25, "Tannhäuser."

Tannhäuser	Knot
Wolfram	Van Rooy
Walter	Bars
Biterolf	Muehlmann
Heinrich	Bayer
Reinmar	Gredler
Elisabeth	Jomelli
Venus	Fremstad
A Shepherd	Mulford
Conductor	Alfred Hertz.

The Ladies' Morning Club of Montreal.

One of the foremost musical clubs in Canada—one that has produced many artists and helped the musical development—is the Ladies' Morning Musical Club of Montreal. It has existed during thirteen years and has an active membership of over 100. The officers are: President, Miss Skelton; first vice-president, Mrs. S. Greenshields; second vice-president, Mrs. A. J. Brown; honorary secretary, Miss Reekie; federation secretary, Mrs. A. Murray; committee, Mmes. Laberge, C. T. Shaw, D. Macpherson, J. N. Laing, Macduff, K. D. Young and Misses Baker, L. Evans, Sise, and Mills; secretary-treasurer, Miss Cassels.



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TWO AMERICAN GIRLS.

As Opera Singers They Have Won Real Success.

Two American girls have recently won genuine success in Europe. One of them is Eleanor de Cisneros, now appearing with the Italian company at Covent Garden.

After singing in Italian only for several years, Mme. de Cisneros recently went to Vienna and appeared there in the Imperial Opera House. She sang "Azucena" and other contralto rôles in German with such success that she might have been engaged as Edyth Walker's successor in Vienna had she not preferred to sing exclusively in Italian.

She used to be Eleanor Broadfoot when she sang small parts at the Metropolitan, and before she had married a Cuban, whose name she took afterward.

Julia Allen is the other American girl who has really succeeded in Italy. She has just passed through New York on her way to Mexico with a company of Italian artists, who are to give a season there.

Like the majority of American singers, Miss Allen has a high, brilliant soprano voice and sings the coloratura rôles. For two years she has been in Italy. It seems only a short time ago that she made her first professional appearance with a summer opera company at the Grand Opera House as Micaela in "Carmen." She is remembered as the only bright spot of that occasion.

Does France Desire to Change the wording of "La Marseillaise"?

The Paris *Journal* publishes in one of its latest issues a reproduction of the famous painting which represents Rouget de Lisle singing "La Marseillaise" before the Mayor of Strasburg, and expresses its intention of establishing a *concours* for a new poem which would replace the famous "Allons, enfants de la patrie." It says that with the new order of things and the general peaceful dispositions of most nations the present wording is rather out of place.

"It would be well understood that no change would be effected in the music of 'La Marseillaise,' and," the *Journal* adds: "that it would appeal to every poet in France to write on the *notes*, and in the same movement, new verses more in conformity with the actual state of France's intellectual and moral development."

However, before taking this step it addresses the following question to all poets, political and literary men, artists who may be called upon to sing the national hymns in public, and to all its readers:

"Do you favor the idea of replacing the words of 'La Marseillaise,' without any change whatever being made in the music, by a new setting based upon the actual state of prevailing ideas?"

Victor Herbert Concert.

A large and enthusiastic audience heard Victor Herbert's concert at the Majestic Theatre last Sunday, and applauded Mr. Herbert as well as Mrs. R. Shotwell-Piper and Mr. Tom Daniel, the soloists.

The audience showed the same enthusiasm for "Siegfried's Rhine Journey" from "Die Götterdämmerung" as it did over Mr. Herbert's light opera airs. Mr. Daniel, after singing "The Vulcan's Song" of Gounod's, selected an old English ballad as an encore.

Dayton Needs a Conductor.

DAYTON, O., Nov. 13.—The movement to organize a large chorus to take the place of the old Philharmonic Society has been at a standstill. The chief difficulty seems to be in the selection of a conductor, which must be made if there is to be an organization.

William H. Gardner, the Boston lyric author, and Albert Mildenberg, the composer-pianist of New York, both well known in American musical circles, are to collaborate in a series of concert songs, the first of which is to be published in New York this coming winter.

MISS HALL'S BROOKLYN RECITAL

She Gives an Interesting Programme with Gwilym Miles Assisting.

Miss Marie Hall, the young English violinist, who recently arrived in New York City for a fifty-performance tour of this country and who was heard first at the concert at Carnegie Hall on November 8, played at the Brooklyn Institute concert on Thursday evening, November 16. Miss Hall is the young musician who rose from the ranks of London street players to the taking part in a concert in St. James's Hall by the time she was nineteen. She has been honored by the King and Queen of England, and her fame has gone throughout Europe. She is now twenty-one. Associated with her was Gwilym Miles, a baritone often appearing at the Institute concerts. Hamilton Harty was the accompanist.

Miss Hall played Beethoven's sonata in C minor, Bach's prelude and fugue for violin alone, Paganini's Hexentanz, and other interesting selections. Her next appearance in New York City will be in a violin recital in Carnegie Hall on Wednesday afternoon, November 22. She will have the assistance of Hamilton Harty, pianist.

AN UNFORTUNATE PAIR.

New York Manager is a Party to Four Divorce Actions.

Hans S. Linne, musical director of Lew Fields' company, New York, is entitled to speak with knowledge concerning the quality and variety of divorce proceedings. He was recently served with papers in his wife's latest suit for divorce, and the full extent of his difficulties is indicated by the following:

Linne has brought an action in Chicago for absolute divorce against his wife on the ground of desertion; Mrs. Linne has an action in the Supreme Court of New York for judicial separation on the ground of abandonment; another action, brought in the Supreme Court for absolute divorce from Linne on statutory grounds, is pending; and there is also an order on a Magistrate's Court against Linne for \$15 a week for the support of his wife and daughter.

Mrs. Linne was an actress before her marriage, which took place in Chicago in 1896, and she claims that she and her husband are now legal residents of that city. She alleges that her husband is living with another woman in the upper part of the city, and in her latest suit for absolute divorce asks for alimony and counsel fees.

Prof. Gow's Lectures at Columbia.

Prof. George C. Gow, of Vassar, is to give four lectures at Columbia University as follows: December 13, "Musical Form in the Polyphonic Period" (vocal); December 20, "Musical Form in the Polyphonic Period" (instrumental); January 10, "Musical Form in the Classical Period"; January 17, "The Problem of Musical Form in the Nineteenth Century." The lectures will be illustrated and will be open to the public.



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The Buffalo Symphony Season.

The Pittsburg Symphony Orchestra, Emil Paur conductor, will give three concerts in Buffalo on December 13, January 17, and February 22. The soloists are Aloys Burgstaller and Emil Paur. The Mendelssohn Choir of Toronto will appear at the last concert.



Charles Ward Rhodes, formerly curator and instructor in the St. Louis Museum of Fine Arts, who has died recently, used to be tenor soloist in Christ Church Cathedral, St. Louis.

George Edwin Mason, president of the J. Howard Foote musical instrument concern, died on Monday at his home, 393 Macon Street, Brooklyn, in his sixty-fifth year. He was a leading member in the old Amphion Musical Society, the Euterpe Musical Society and the Hoadley Musical Society. He was noted as a flute player. He was a civil war veteran. He leaves a widow, son and daughter.

Jules Danbé died at noon, October 30, in Paris. During the last ten years he conducted the Casino concerts at Vichy and was considered one of the best orchestral conductors in France. He was *chef d'orchestre* at the Opéra Comique at one time and had to abandon this position on account of ill health.

Harold J. Going, who under the name of Harold Gordon achieved distinction as an operatic and church choir tenor, died suddenly Monday at St. Louis from a hemorrhage of the lungs after a sickness of less than twenty-four hours. He formerly played with the Castle Square Opera Company and with the Bostonians. His last public appearance was last Thursday night, when he sang in Arthur Lieber's operetta, "The Singing Master."

Arthur J. Clark, for many years—until about a month ago—manager of various productions for Henry W. Savage, committed suicide in New York, November 6. He was born in Dorchester, Mass., in 1855, and left the employ of Mr. Savage recently to take charge of a new comic opera, "The Gingerbread Man," from the prospective success of which he was the chief person likely to benefit. His business affairs were believed to be in prosperous condition.

Frederick Schilling is dead at the home of his son-in-law, Herman E. Naeth, Bayonne, N. J. He was in his seventieth year. He had devoted his whole life to music. He was at one time the organist of the church at Morristown, N. J., and later of the Brick Church, New York City; composed much of the music used at the different churches, and has left more than fifty compositions. His Christmas carols are very popular.

MUSICAL NOTES.

Harold Bauer, pianist, will appear in Jordan Hall, Boston, November 27, December 4 and 11.

The dates set for the Musical Art Society's concerts in New York are December 14 and March 8.

The dates of the remaining concerts of the Kneisel Quartet in Brooklyn are November 23, December 21, February 1, and March 8.

The Pittsburg Orchestra will visit Geneva, N. Y., December 11, for a concert, which will probably be the musical event of the year in that place.

At last some one has made an English version of Smetana's light opera, "The Bartered Bride," and the Carl Rosa Company will try it in England next winter.

The next in a series of twilight concerts, so-called, at the State University of Ohio will be given next Friday afternoon in Columbus, O. Arthur Rech will be the pianist.

The London Symphony Orchestra will give two concerts in Paris next January, with André Messager and Sir Charles Stanford. This will be its first visit to Paris.

Marie Hall will appear in Chicago in a violin recital Thanksgiving evening, also Saturday afternoon, December 2. She is to give sixty concerts throughout America and Canada.

The fall concert of the Williamsburg Saengerbund will be given November 19 in Brooklyn. Among interesting works to be performed is the war song from Max Bruch's opera, "Das Feuerkreuz."

Maud Powell, the American violinist, will be the soloist at the symphony concert for the young at Carnegie Hall, New York, on November 25, when she will play numbers of Beethoven, Dvorak and Sarasate.

The first of four descriptive lecture recitals was given by the Philadelphia Orchestra, Fritz Scheel, director, on Tuesday afternoon in Philadelphia. The dates for the remaining three are Nov. 28, Dec. 12 and Dec. 7.

Innes and his band have removed their headquarters from New York City to Chicago, where they inaugurated a series of Sunday afternoon and evening concerts in Theodore Thomas's Orchestra Hall, on October 15.

Elsa Ruegger, the Belgian 'cellist, will sail on the Kroonland late in December, en route for her third American tournee, which will extend to the Pacific Coast and will include performances with leading orchestras.

Emma Eames will make her only Philadelphia appearance in concert on the afternoon of Saturday, December 2. She is supported by Josef Hollman, 'cellist; Emilio de Gagorza, baritone, and Amherst Webber, pianist.

Miss Anita Rio and Mr. Van Hoose are to be the soloists at the first concert of the Boston Cecilia, at which Coleridge-Taylor's "Hiawatha's Departure," Bruckner's "Te Deum," and Debussy's "Blessed Damozel" will be sung.

Jean Gerardy played the "Wiegenglied" by Schubert, and "Papillon" by Popper as his 'cello selections with the Pittsburg Orchestra last week. A great favorite in Pittsburg, he had not been heard there for several seasons.

The first concert of the season at the St. Louis Apollo Club will be given November 28. Arthur Lieber, the new director, will make his début as conductor. The soloist will be Alice Nielsen, soprano, and Hans Kronold, the German 'cellist.

Miss Maud Powell will appear in New York City at the first Symphony Concert for Young People on Saturday afternoon,

Nov. 25, when she will play the Romanza by Beethoven, Slavic Dance No. 7, by Dvorak, and Zapateado by Sarasate.

William C. Carl gave the first of a series of free organ recitals in the First Presbyterian Church, New York City, on Tuesday evening, November 14. Selections of Japanese music, including the "Kimigayo," or national anthem, were introduced.

In Orange, N. J., the Orange Mendelssohn Union, of which Arthur Mees is conductor, will celebrate the twenty-fifth anniversary of its founding by a concert of Mendelssohn's music. At the spring festival the principal work will be Elgar's "Apostles."

Norwich, Conn., is making an effort to organize a series of three concerts with the assistance of Gerardy, the 'cellist Marteau, violinist, and the "Margulies Trio," composed of L. Lichtenberg, violinist, Leo Schultz, 'cellist, and Miss Margulies, pianist.

Having crossed the Continent from California, where he gave successful concerts, Hugo Heermann, the German violinist, gives his first New York recital in Mendelssohn Hall November 18. He is accompanied by his son Emil, who is also a talented violinist.

Miss Eugenie Wehrman, a young pianist, pupil of Pugno and Moszkowski, made her début in New York on Tuesday evening, November 14. Miss Wehrman comes from New Orleans, and is credited with much natural talent and high technical attainments.

Campanari and Rivé-King will be the soloists at the first concert of the Orpheus Club of Paterson, N. J., December 7. Jean Gerardy will be the soloist February 15, and the Manhattan Ladies' Quartet has been engaged for the third and last concert, April 26.

The Musurgia of New York will no longer bar women from its membership, but will be a mixed chorus, like the Cecilia of Boston. The first performance this winter will be in Carnegie Hall, December 8, the work chosen being Liszt's "Legend of St. Elizabeth."

Karl Klein (the son of Bruno Oscar Klein), who has been abroad for some years studying, made his first London appearance at Queen's Hall on Tuesday evening, November 14, when he was assisted by the Queen's Hall Orchestra, under the direction of Henry J. Wood.

Myron W. Whitney, Jr., will give a song recital in Mendelssohn Hall, New York City, on Tuesday afternoon, Dec. 14. He will sing songs by Schumann, Brahms, Handel, Webber, Franz, Dubussy, Saint-Saëns, Brogi, Scontrini, Bimboni, Godard, Strauss, Purcell, and Chadwick.

Henri Marteau, violinist, has engaged passage on the Kaiser Wilhelm der Grosse, and is expected here the last of January. Twenty-four dates have already been booked in February. He has expressed a desire to play Cesar Franck's celebrated quintet in New York City.

The Arion Society of New York, under Arthur Claassen, gave its first matinee Sunday afternoon, November 12, at 4, at the club house. The artists were Susette Mickle, piano; Marie Orthen, mezzo soprano, and Cecil Colvert James, tenor. The programme was very interesting.

Edwin Grasse, the violinist, is to be heard in New York this winter in three recitals in Mendelssohn Hall, the first of which will be given on Wednesday evening, November 29. On this occasion he will have the assistance of Dr. Rudolph Proll, a barytone from the Frankfort Opera House, Germany.

Orlando Morgan's Song Cycle "In Fairyland" will be given November 23 at the Drexel Institute, Philadelphia. An organ recital is announced at the same place for the 30th, by Mr. Rollo F. Maitland. These public concerts are given on Thursday evenings at 8 o'clock in the auditorium of the Institute.

The first concert of the London Symphony Orchestra was conducted by Dr. Hans Richter and took place at the Queen's Hall, Nov. 6th. The works played were Weber's overture to "Euryanthe," Richard Strauss' "Also sprach Zarathustra," Brahms' "Variations on a theme by Haydn," and Beethoven's "Eroica" Symphony.

The Marum Quartet, consisting of Ludwig Marum, M. Bernstein, Jacob Altschuler and Modest Altschuler, announces a series of five subscription chamber music concerts at Cooper Union Auditorium, New York, assisted by notable artists, on the following Thursday evenings: December 7, January 18, February 22, March 22 and April 5.

The Boston Symphony Quartet announces three concerts in Mendelssohn Hall, New York, on January 2, February 6, and March 7. As its name implies, it is an integral part of the Boston Symphony Orchestra, its members being Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola; and Heinrich Warnke, 'cello.

Sefior Guetary, the New York tenor, formerly of the Covent Garden Royal Italian Opera Company, sang at Bradford, Pa., Nov. 6, in "The Shepherd King," a cantata. Several local singers assisted him. The local paper, reviewing the performance, said that the noted soloist was "without a doubt, the finest tenor singer that has ever been heard in this city."

The Mendelssohn Club of Philadelphia has been actively rehearsing for some weeks past. Its first evening concert will occur December 13. Compositions by Brahms, S. Coleridge-Taylor, Peter Cornelius, and others, will be given. The soloist at the first concert will be Alfred Saal, 'cellist of the Philadelphia Orchestra, in special Christmas selections.

Vassar students attended the concert of the Boston Symphony Orchestra in Poughkeepsie in large numbers last Monday. Mme. Szumowska was the soloist in a most attractive programme. In spite of the heavy expenses of bringing this organization to Poughkeepsie, the concerts are usually generously supported by the musical people in the place.

The first sonata recital of Miss Beatrice Eberhard, daughter of the president of the Grand Conservatory of Music, New York City, will be given at Mendelssohn Hall this evening, when she will be assisted by Carl Voelkner, pianist. Among her selections will be a new sonata, op. 72, in C, by Reger. This will be, it is said, its first production in this country.

The New Haven symphony concert tickets have met with an unprecedented sale this year. Not only has the regular subscribers' sale been bigger than ever; but also that for teachers of the public schools, pupils of the high and grammar grades, and Yale students. Those in charge of the concerts report this the best year in their history, as regards the demand for seats.

An organization has been formed in Boston which "aims to indicate in a general way the growth of serious artistic endeavor and attainment in American music from the earliest to the present time." It is called the American Music Society, and gave its first concert November 15, with a very interesting programme of representative American works by about ten composers of various periods.

Marteau has written his manager, R. E. Johnston, that he desires to play the César Franck Quintet in New York and Boston this winter, with Gerardy and other eminent artists. His first concert in New

York will be on the afternoon of Friday, February 2, at Carnegie Hall. The assisting artists will be Thaddeus Rich, the marvelous young violinist; Edwin M. Schonert, pianist; Max Bendix, viola.

Karl Grienauer gave his first 'cello recital of a series of five on November 8 at College Hall, New York, before a crowded house. Ferdinand Sinzig was the pianist. The next recital is to take place on November 23, at 8:45 p. m., in Mendelssohn Hall, New York, at which he will be joined by Marguerite Hall. He is to give another recital at Mendelssohn Hall Jan. 10, and two more at College Hall Dec. 8 and March 16.

Samuel A. Baldwin, organist of the Church of the Holy Trinity, Brooklyn, will give a concert of original compositions in Historical Hall, Brooklyn, on the evening of December 4. The programme will include an orchestral suite in E, entitled "A Summer Idyl"; a symphony in C minor; an intermezzo from a cantata entitled "The Triumph of Love," and three songs for soprano, sung by Mrs. Jennie Hall Beckwith.

The first concert of the Kneisel Quartet's New York season will be given in Mendelssohn Hall on the evening of November 21. The programme will comprise Beethoven's Quartet in F, op. 95; Saint-Saëns' septet for trumpet, piano and strings, and Schumann's quartet in A, op. 41, No. 3. In Saint-Saëns' septet, M. Kneisel will have the assistance of Harold Randolph of Baltimore, pianist; Adolph Dubois, trumpet, and L. E. Manoly, double bass.

W. W. Gilchrist, leader of the Mendelssohn Club of Philadelphia, brought the chorus to so high a standard last year that there should be no doubt of his ability to arrange some splendid programmes for this season. The dates of the usual three concerts are December 13, March 15, and May 2. An interesting feature of the second concert will be a performance of Georg Henschel's "Requiem," which the composer will conduct in person.

On December 5 will occur the first concert of the Schubert Glee Club of Jersey City. The song written by John Hyatt Brewer, leader of the Apollo Club of Brooklyn, which recently won the prize in a public concert will be sung with full orchestral accompaniment. The composition, which is called "The Lord of the Dunderberg," is written for male chorus and is dedicated to the Schubert Glee Club, the twentieth anniversary of which will be observed by the opening concert.

Arthur Whiting will continue his informal piano forte recitals at his studio, New York City, on Saturday afternoons, Nov. 18, Dec. 9 (4 o'clock), and Jan. 6, at 3 o'clock; repeating the recitals on Sunday afternoons, Nov. 26, Dec. 10, and Jan. 14, at 3:30 o'clock. Mr. C. M. Loeffler and Mr. Georges Longy, of the Boston Symphony Orchestra, will assist at the second. The object is to present less familiar compositions in such a way that music lovers as well as students may gain a better knowledge of their musical content than is usually possible in hearing occasional concert performances. The recitals will be like lessons, in that there will be frequent repetition of important phrases and sections, with suggestions for their interpretation.

THE GRAND PRIZE

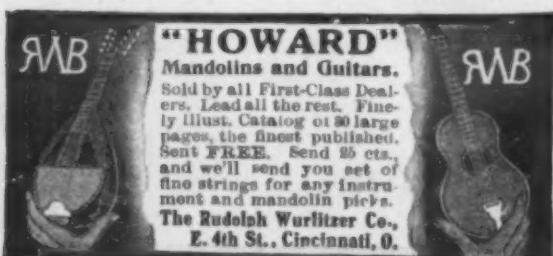
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There was a test of the Sunday law in New York City at the Casino, when Miss Alice Nielsen appeared in "Don Pasquale" without changes of scenery or costume. The only departures from the usual performance were the use of the same scenery throughout and turning out the lights between the acts. No curtains were raised or lowered. Two detectives were present, but they reported no violation of the law to their superior, Captain Dooley, whose supervising conscience was not disturbed.

This liberal construction of the city ordinances surprised some of the managers who were present, and they naturally discussed the possibilities of its wider application. S. F. Kingston, representative of the Shuberts, said the scene was set on the Saturday night previous and had not been changed, but the absence of two or three scenes which would otherwise have been arranged affected the performance but little. The opera was also labelled as a sacred concert, but this was an unimportant incident, the main protection to a Sunday night opera being lack of scene and costume changes and turning out the lights between the acts.

Victor Herbert and his orchestra gave an unusually attractive programme Sunday night at the Majestic Theatre, New York. "Aida" was sung at the Academy of Music with Signorina Duce in the title rôle. Mr. Conried, at the last moment, forbade employees of the Metropolitan Opera from taking part in any performances in the Academy of Music.

An organ recital will be given by M. Dethier, the brilliant organist of St. Francis Xavier Church, New York, in Steinway Hall, about December 22.

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I. INDIVIDUALS.

Abaranell, Lina—Irving Place Theatre, New York, "Jung Heidelberg."

Bauer, Harold—Loudon G. Charlton, manager, Chicago, Nov. 12; St. Paul, Nov. 13; Peoria, Ill., Nov. 28.

Bispham, David—Loudon G. Charlton, manager, Pittsburgh, Nov. 13.

Blauvelt, Lillian—F. C. Whitney, manager. First appearance in "The Rose of the Alhambra," Rochester, N. Y., Nov. 15, 16; Syracuse, Nov. 17, 18; Detroit, Nov. 20-22; Toledo, Nov. 23; Columbus, Ohio, Nov. 24-25.

Calvé, Emma—Cort and Kronberg, managers. Lyric Theatre, Baltimore, Nov. 14; Academy of Music, Philadelphia, Nov. 18; Pittsburgh, Nov. 20.

Cottlow, Augusta—Henry Wolfsohn, manager, Steinert Hall, Boston, Nov. 21.

Eames, Emma—F. W. Neumann, Manager. St. Louis, Nov. 14; Alhambra Theatre, Milwaukee, Nov. 16; Orchestra Hall, Chicago, Nov. 18; Convention Hall, Buffalo, Nov. 22.

Gadski, Mme.—Portland, Nov. 22.

Gerardy, Jean—R. E. Johnston, manager. With Pittsburgh Orchestra, Pittsburgh, Nov. 11; Illinois Theatre, Chicago, Nov. 19; New York, Nov. 26.

Grienauer, Karl, 1291 Lexington avenue, New York—Mendelssohn Hall, New York, Nov. 23.

Hall, Marie—Henry Wolfsohn, manager. Jordan Hall, Boston, Nov. 14-18; Association Hall, Brooklyn, Nov. 16; Carnegie Hall, New York, Nov. 22.

Kubelik, Jan—Hugo Görlich, manager. Opens tour at New York, Nov. 30.

Mills, Watkin—W. Spencer Jones, manager. Chicago—San Francisco, Nov. 14-18.

Nielsen, Alice—Don Pasquale—Schubert Bros., managers. (Address, Howe & Hummel, New York.) Buffalo, Nov. 16.

Pugno, Raoul—Henry Wolfsohn, manager. Jordan Hall, Boston, Nov. 15; Carnegie Hall, New York, Nov. 18; Mendelssohn Hall, New York, Nov. 23.

Reisenauer, Carl—Loudon G. Charlton, manager. Carnegie Hall, Nov. 12-14; Philadelphia, Nov. 17, 18; Carnegie Hall, New York, Nov. 19.

Samaroff, Olga—J. E. Francke, manager. Mendelssohn Hall, New York, Nov. 21; Steinert Hall, Boston, Nov. 23.

Scheff, Fritz—C. B. Dillingham, manager. Worcester, Mass., Nov. 13; Springfield, 14; Waterbury, Conn., 15; Hartford, 16-17; New Haven, 18.

Schumann-Heink, Mme.—Wm. Rapp, Jr., manager. Indianapolis, Nov. 13-14; Dayton, Ohio, 15; Cleveland, 16-18.

Sembrich, Marcella—Carnegie Hall, Nov. 14; Worcester, Mass., Nov. 16.

Witherspoon, Herbert—Henry Wolfsohn, manager. Mendelssohn Hall, Nov. 16.

II. ORGANIZATIONS.

Boston Symphony Orchestra—C. A. Ellis, manager. Poughkeepsie, N. Y., Nov. 13; Hartford, Nov. 14; Boston, Nov. 17-18.

Pittsburg Orchestra—Gray's Armory, Cleveland, Nov. 23.

Dannreuther Quartet—Carnegie Chamber Music Hall, Nov. 15.

Olive Mead Quartet—Mendelssohn Hall, Nov. 14.

English Grand Opera Co.—Henry W. Savage, director. His Majesty's Theatre, Montreal, Nov. 13-18; Princess Theatre, Toronto, Nov. 20-25.

Happyland—Lyric Theatre, New York. Indefinite.

Irving Place Theatre Opera—H. Conried, manager, New York. Indefinite. "Jung Heidelberg."

Jones, Paul, Opera—J. H. Garrison, manager. Erie, Pa., Nov. 13; Meadville, Nov. 14; Canton, Ohio, Nov. 15; Akron, Nov. 16; Mansfield, Nov. 17; Zanesville, Nov. 18; Columbus, Nov. 20-22; Newark, Nov. 23.

The Duchess of Dantzig—Klaw and Erlanger, managers. National, Washington, D. C., Nov. 13-16; Waverly, Nov. 17; Elmira, Nov. 18.

The Sho-Gun—H. W. Savage, manager. Victor Col., Nov. 12; Cripple Creek, Nov. 13; Pueblo, Nov. 14; Colorado Springs, Nov. 15; Ogden, Nov. 17; Joliet, Nov. 18.

Tivoli Opera—San Francisco, Cal. Indefinite.

Veronique—Broadway Theatre, New York. Indefinite.

Wonderland—Majestic Theatre, New York. Indefinite.

Woodland—H. W. Savage, manager. Ft. Smith, Ark., Nov. 14; Little Rock, Nov. 15; Hot Springs, Nov. 16; Texarkana, Nov. 17; Freeport, La., Nov. 18.

DATES AHEAD.

November 18

Raoul Pugno's first New York appearance, in recital at Mendelssohn Hall, New York, afternoon. Russian Symphony Orchestra, Carnegie Hall, evening, with Pugno as soloist.

Alfred Reisenauer, soloist with Philadelphia Orchestra, Philadelphia, evening.

Mme. Eames, at Orchestra Hall, Chicago, afternoon.

Mlle. Calvé, at Academy of Music, Philadelphia, afternoon.

Hugo Heerman, violin recital, Mendelssohn Hall, New York.

Marie Hall, second recital in Boston, afternoon.

November 19

Alfred Reisenauer, piano recital, Carnegie Hall, New York.

New York Symphony Orchestra, evening, at Hippodrome, New York.

Victor Herbert's orchestra, Sunday evening concert at Majestic Theatre, New York.

New York Männerchor concert.

Arion Concert.

Gerardy's appearance at Illinois Theatre, Chicago, evening.

November 20

Opening of Metropolitan Opera House, New York, with Nordica in "La Gioconda."

Miss Von Betz, piano recital, Mendelssohn Hall, New York.

Savage English Opera Company opens its week in Toronto.

First of ten concerts of Thomas' Orchestra at Ravinia Theatre, Chicago.

November 21

Olga Samaroff, piano recital, Mendelssohn Hall.

Kneisel Quartet, Mendelssohn Hall, New York, evening.

Augusta Cottlow, piano recital, Steinert Hall, Boston, afternoon.

"The Chimes of Normandy," presented by Boston Operatic Society, Jordan Hall, Boston.

Eugene and Arthur Thomas, joint piano recital, Music Hall, Chicago, evening.

November 22

Metropolitan Opera House, New York; début of Mme. Rappold, the Brooklyn singer, in "The Queen of Sheba."

Pugno's second Boston recital, Jordan Hall, Boston, afternoon.

"The Chimes of Normandy," Jordan Hall, Boston.

Anita Rio, song recital at Taunton, Mass.

Marie Hall's recital, Carnegie Hall, New York, afternoon.

November 23

Harold Bauer, recital in Peoria, Ill.

Mme. Samaroff's recital at Steinert Hall, Boston, afternoon.

Karl Griener, cellist, and Marguerite Hall, contralto, at Mendelssohn Hall, New York, evening.

People's Symphony Concert, Cooper Union, New York.

Benefit Concert for Italian Hospital, Carnegie Hall, New York.

Pugno, Mendelssohn Hall, New York, afternoon.

November 24

"Rigoletto," Metropolitan Opera House, New York.

People's Symphony Concert, Grand Central Palace, New York.

Russian Symphony Orchestra, concert at Albany, New York.

November 25

First performance of "Hänsel und Gretel," Metropolitan Opera House, New York, afternoon.

"Tannhäuser," Metropolitan Opera House, New York, evening.

Young People's Symphony Concert, Carnegie Hall, afternoon; Maud Powell, soloist.

St. Mark's Hospital Concert, Carnegie Hall, evening.

George Hamlin, song recital, Steinert Hall, Boston, afternoon.

November 26

Gerardy's first New York appearance.

Sunday Popular Concert at Metropolitan Opera House, New York.

New York Symphony Orchestra, Carnegie Hall, afternoon, with Campanari as soloist.

Victor Herbert's Orchestra, Majestic Theatre, New York, evening.

Concert of New York Liederkranz, evening.

Benefit Concert, German Hospital, Carnegie Hall, New York.

November 27

Savage English Opera Company at Buffalo, Nov. 27-Dec. 2.

People's Symphony Concert, Carnegie Hall, evening.

Francis Rogers, song recital, Mendelssohn Hall, New York.

Boston Symphony Quartet, Jordan Hall, Boston, evening.

William H. Sherwood, recital in Philadelphia.

November 28

New York Symphony Orchestra, Carnegie Hall, Campanari soloist.

Pugno's recital, Mendelssohn Hall, New York, afternoon.

People's Chamber Music Concert, Cooper Union, New York, evening.

Hoffman String Quartet, Potter Hall, Boston, Felix Fox assisting at piano.

November 29

Edwin Grasse's recital at Mendelssohn Hall, New York, evening.

Boston Symphony Orchestra at Harvard University.

November 30

Jan Kubelik's first appearance, Carnegie Hall, New York, assisted by New York Symphony Orchestra.

December 1

New York Philharmonic Society, Carnegie Hall, New York, afternoon.

Mme. Gadski's Song Recital at Brooklyn Institute, Brooklyn.

December 2

New York Philharmonic Society, Carnegie Hall, New York, evening.

Some Important December Events.

Dec. 7—Elsa Breidt with New York Symphony Orchestra, Mendelssohn Hall, New York, afternoon.

Dec. 9—Emma Eames' Concert at Symphony Hall, Boston.

Dec. 10—Kubelik as soloist with New York Symphony Orchestra, Carnegie Hall, New York.

Dec. 11—Mme. Samaroff with Philadelphia Orchestra, Carnegie Hall, New York.

Dec. 12—Kubelik with New York Symphony Orchestra, Carnegie Hall, New York.

Dec. 1

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